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VIEWPOINT

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[THIS WEEK]
Volume 125
No. 39



GEAR

P. 19 “The chord progression that became ‘Wake Me Up!’ was the first thing that happened. Every experience I ever had that came out well didn’t feel labored over.”

MIKE EINZIGER

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ON THE COVER
Jenni Rivera photograph courtesy of Fonovisa Records/UMLE.

QUESTIONS ANSWERED

Mike Einziger photographed at his studio in Los Angeles.

P. 14 “I start the day from the standpoint that everything is up for grabs.”

EMILIO ROMANO, TELEMUNDO MEDIA

FEATURE

P. 20 “Jenni Rivera was headed toward something big and people wanted more. People will continue looking for her in one way or another.”

VICTOR GONZALEZ, UMLE

FEATURE

P. 26 “A year ago, YouTube had a token mobile advertising business. Now it’s more than tripled. We’re laying the groundwork for sustainable monetization for years to come.”

LUCAS WATSON, YOUTUBE



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BOYD: JATINA NUÑEZ

TOP LINE

DIGITAL

Performance Royalties At Last?

Industry supporter Rep. Mel Watt introduces a bill to shake up broadcast radio's relationship with the music biz but stays in step with a gradual market shift

By Glenn Peoples



American businesses tend to want Capitol Hill to get out of their way. One congressman wants to do just that for noninteractive broadcast and digital radio services—but he wants to first establish a new performance right for broadcast radio. Introduced Sept. 30 by Rep. Mel Watt, D-N.C., the Free Market Royalty Act would, as its name implies, replace government intervention with free-market negotiations. The bill would deliver a long-desired performance right that will ensure payment of broadcast radio royalties to record labels and performing artists in the United States for the first time. Watt, long seen as a music industry supporter, believes the bill reflects the value that sound recordings bring to radio broadcasts. “For many stations, take away the music and you take away the audience,” he said in a statement.

Unlike the Performance Right Act of 2009—also introduced by Watt but stalled in both the House and Senate—the FMRA establishes only a performance right and doesn't set any rates. Musical works already have this performance right. Both copyrights also enjoy rights for digital performances, reproductions and synchronizations. But broadcast radio has long created nothing but promotional value for labels and artists.

After establishing the performance right for broadcast radio, the bill dissolves the compulsory license used by digital services like Pandora and creates a one-stop shop where buyers of noninteractive licenses can obtain collectively negotiated fees. SoundExchange, granted powers by the FMRA to collect and distribute royalties for all noninteractive services both broadcast and digital, would be the likely party to represent artists and labels in negotiations.

Some things wouldn't change. Broadcast royalties would be split just as digital performance royalties are split today: 50% to sound recording owners, 45% to performing artists and 5% to non-featured performing artists. In addition, the restrictions and requirements placed on playback—called the performance complement—would carry over from the current compulsory license.

Once collective negotiations have taken place, services and rights holders could privately negotiate different rates and terms. For example, a label could accept a lower royalty rate in exchange for promotional considerations. Or an Internet radio service could negotiate for performance terms not allowed under the compulsory license. The result could be more skips per hour, royalty-free skips or royalty-free streams for certain types of songs.

The bill's embrace of market negotiations is notable for two reasons. First, it reflects the private negotiations between broadcasters and rights owners that have, for the first time, given rights holders a share of broadcast radio revenue, with recent examples being Clear Channel's deals with Warner Music Group and Big Machine, among others. The market is already heading in this direction, but the FMRA establishes a performance right and encourages the parties to continue to work together.

Second, the FMRA all but removes the Copyright Royalty Board from a position of influence. The three-judge panel was established to set statutory rates for Internet radio, satellite radio and cable radio services. The CRB will still help public radio stations settle unresolved rate negotiations, but it won't have a say in any other rates set through market negotiations.

Broadcasters believe promotion should be enough value. In fact, the National Assn. of Broadcasters' press release includes quotes from 10 artists and executives extolling the promotional power of broadcast radio. The NAB supports a bipartisan bill, the Local Radio Freedom Act, that would prevent Congress from establishing “any new performance fee, tax, royalty or other charge” relating to the performance of sound recordings.

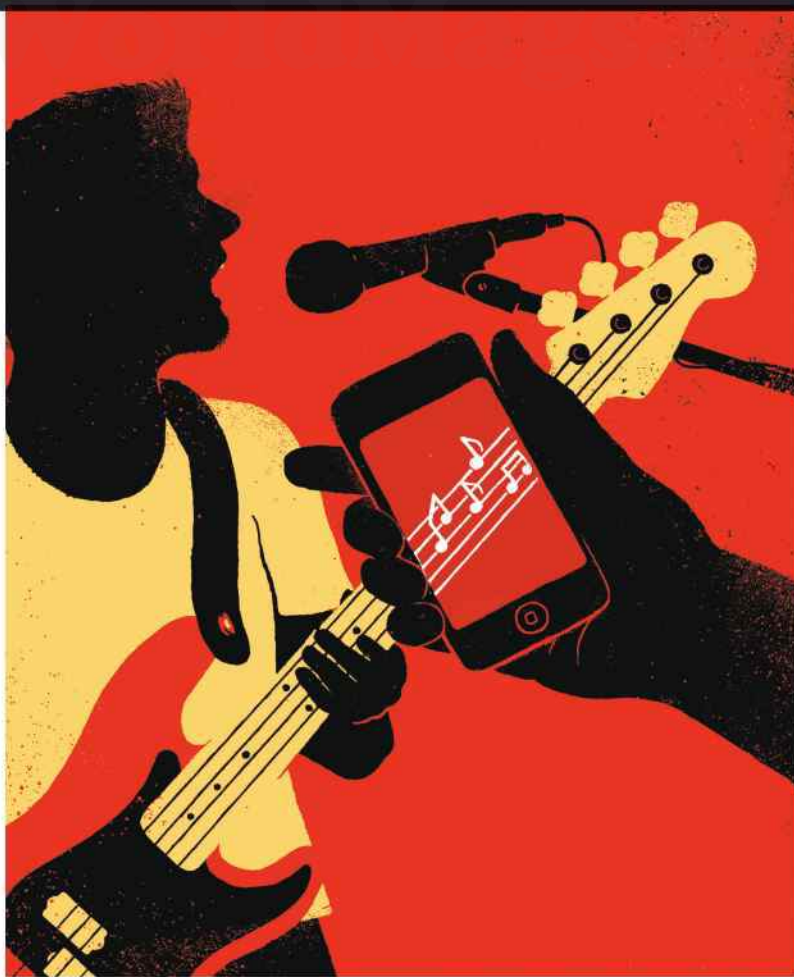
Previous bills have failed to either establish a performance right or change how digital royalties are set. The current language in the FRMA may not make it out of committee. But the FRMA has a chance to greatly affect the record business for decades to come. More than anything, however, the bill shows Congress wants to step aside and let the market find its own way. ●

TOURING

Festival Recognition

Shazam and Gracenote are each working on live content recognition for fans, which could create opportunities for venues and collection societies

By Alex Pham



.biz

Digital music service Rdio is launching its free Internet radio service in the United States, Canada and Australia. The move capitalizes on Rdio's deal with terrestrial radio station owner Cumulus Media, and helps it compete with digital rivals Pandora and Spotify.

The allure of music festivals is often just as much about discovering new bands as it is rocking out with the groups that fans already know about.

So what happens when you chance upon a great band and want to know its name and what it's playing? Until recently, using a song-recognition app that can "name that tune" wasn't possible because live performances of songs can vary from the recorded versions on which such apps depend to detect matches. Even if the technology was able to make a match, notoriously unreliable cellphone service at large gatherings often make it difficult to connect with servers that would process the request.

This is starting to change. This summer, Gracenote tested a program that could accurately identify a song being performed live. The Bay Area company deployed its app at the Outside Lands music festival in San Francisco, but hasn't released the product. Shazam also confirmed it is working on a similar technology and "will have something to announce in the coming months."

"Most festivals have a mix of established bands and some well-known indie bands," Gracenote chief technology officer Ty Roberts says. "But there are also many, many bands at these events that most people don't know. There are a lot of opportunities at these events to help bands connect with potential audiences. Those opportunities are missed when the audience can't identify who's playing."

Shazam executive VP of marketing David Jones declined to discuss his company's plans. But a person familiar with the project says the idea is to tie together song recognition with "knowing where the user is, what time it is, the genre of the band you are seeing, plus your Shazams of the past." Shazam processes 100 million song-matching requests per week, saying its app generates \$300 million in sales per year through a

referral option that links users to download stores.

For festival and live event promoters, the value of live automatic content recognition is less direct.

"Enabling fans to know exactly what's happening on-stage and have more information is valuable to our fans, and that makes it valuable to us," says Rick Farman, co-founder of Superfly Presents, which puts on Outside Lands, Bonnaroo and Great Googamooga. "One of the reasons why festivals are doing so well now is that they're great places to sample and discover new music."

Identifying what's playing live has been technically challenging for many reasons. A performer can change the song's tempo, use different instrumentation than the recorded version, improvise new lyrics or play the song's melody on the guitar rather than the piano. Such variations foil attempts by listening algorithms to match the sound wave patterns of what's being played with a database of official song recordings and lyrics, Roberts says. Rather than try to match precise patterns, Gracenote's technology detects the actual notes played and tries to locate a melody in order to identify a song that's being performed live.

Collection societies like ASCAP and BMI are always seeking new ways to capture live performance data, says Lynne Lummel, senior VP of distribution at ASCAP, which processes more than 250 billion performances per year to allocate royalties. As with any novel technology, automatic content recognition has to be evaluated for accuracy, efficiency and cost against current methods, which involve a combination of self-reported set lists and confirmation checks.

"Perhaps at some time in the future, these technologies would be robust enough to make sense in the live arena," Lummel says. "But they would have to improve upon our already very efficient tracking of live shows." ●



Festivals. The technology would allow events to give fans a richer experience, serving up additional information on the current song or artist and making recommendations for similar acts playing at the festival.



Brands. What's good for artists can also be good for brands like Citi, Budweiser and Pepsi that have backed the live experience looking to capture the moment with fans who are leaning forward and taking an active interest.

THE Action



Digital Sales Down
U.S. digital track sales accelerated their decline

in the third quarter, while digital album sales dipped into the red after a growth period last quarter. Total track sales are down 6% for the quarter and 3.4% year to date to 975 million, according to Nielsen SoundScan. Digital album sales for the third quarter decreased by nearly 5% to 26.9 million units, although year-to-date digital album sales of 87.7 million units is still up 2.6% over last year. A full report on the SoundScan numbers will appear in the next issue of Billboard.



Nickelodeon Radio
Nickelodeon is getting into the radio business through a

new partnership with Clear Channel's iHeartRadio service. The kids TV channel has a new radio station called Nick Radio that launched on iHeartRadio and Nickelodeon's website. The station, which will serve as a competitor to Disney's terrestrial and online radio station Radio Disney, will feature kid-friendly top 40 music and appearances by stars from its network including Ariana Grande and Big Time Rush.



Muve'n On Up
Muve Music, the on-demand subscription

service of Cricket Wireless, has surpassed 2 million subscribers in the United States. The figure is enough for Muve to claim the title of largest on-demand music subscription service in the country, although its reign may be short-lived. Competitors including Spotify, which has more than 6 million paying subscribers worldwide, and Rhapsody haven't updated their U.S. figures this year.



AEG Off The Hook
AEG Live is off the hook in the death of

Michael Jackson after a jury unanimously rejected a lawsuit accusing the promoter of negligence. The suit, filed by Jackson's mother Katherine, could have cost the company hundreds of millions of dollars over the hiring of Jackson's doctor, Conrad Murray, who was convicted in 2011 of involuntary manslaughter. Jackson overdosed on an anesthetic while preparing for a comeback tour. In its defense, AEG's attorney said it was Jackson who hired Murray and that the promoter was unaware that he was on the drug.



Michael Jackson attorney **Brian Panish** in court on Sept. 26.



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and last
year's
Trilogy.

DIGITAL

Latin's Digital Rise

iTunes led the digital charge but new players like Spotify and Rdio are leading the growth that outpaces the decline in CDs

By Leila Cobo

The fastest-growing region in the world in 2012 in terms of music sales revenue was Latin America, registering a 12% increase compared with 2011. Driven by the rise of digital, that increase was seen in every single country and in each revenue stream monitored by IFPI, with the exception of physical sales.

The trend will continue, says Herb Payan, Sony Music Entertainment senior VP of digital business development for U.S. Hispanics, Latin America, Spain & Portugal. "Solid economies, smartphone penetration, new global players coming into the region and new innovative prepaid consumption models—weekly, daily rates—will resonate with the mass market," he says. "All of these factors will continue to drive growth."

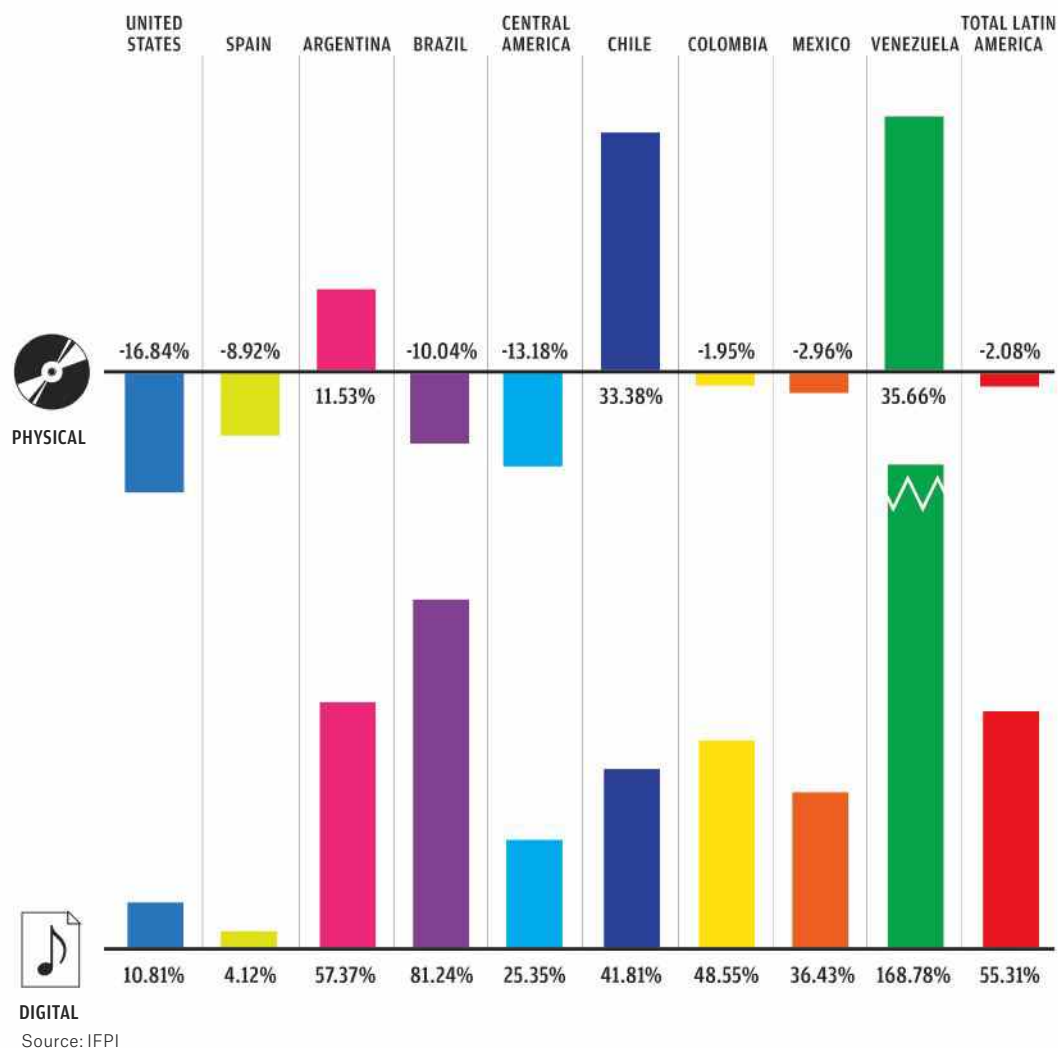
Payan says labels will continue to support new innovative consumption models while artists will be outspoken in their support of digital partners. The expectation is that the public will keep demanding ease of use and amenable rates and countries will continue to evaluate their statutory framework in order to eliminate any barriers to entry into their markets.

A significant portion of growth can be attributed to the advent of iTunes, given that downloads account for 60% of all digital market income and that sales of single and album downloads grew by 75%.

But, surprisingly, iTunes is still relatively limited in terms of widespread access to the Latin-American populace. The retailer only deals with local currency and gift cards in Mexico, meaning that all iTunes purchases region-wide must be done with a U.S. credit card, which severely limits who can buy.

Instead, growth is coming from other sources.

As sales of CDs have declined in some of Latin America's largest markets, digital formats have risen significantly in all regions



Spotify recently launched in Argentina, highlighting how important streaming has become to the region. "There are many expectations for growth," says Ana Clara Ortiz, managing director for Universal Music Southern Cone. "It's been a very good digital year for Argentina, which has seen more than 50% market growth so far."

As more competition enters the region, iTunes may be forced to re-evaluate its payment options, but in the short term, it's only moving to a local currency model in Brazil. Even if it decides to do the same in other territories, the effect won't be immediate. That's because Latin America functions less with credit cards and more

with gift cards, and that supply chain will have to navigate through the physical and logistical challenges of generating awareness and moving significant amounts of cards through countries.

Still, the growth will continue, IFPI Latin America regional director Javier Asensio says, although it'll likely be more modest than in 2012. "Labels are supporting the growth in offerings," he says, "licensing their content to dozens of services that are popping up in the market representing many different business models: downloads, subscription services or brand-supported services."

In this environment, services that don't take the dive into the region will certainly lose out. ●

Spotlighting Artists

Spotify debuts promotional program with HAIM, Lorde

By Glenn Peoples

The music business has another gatekeeper: Spotify has launched a new artist marketing program called Spotlight that uses the company's resources to support artists during an extended period of time. The first two Spotlight acts are American trio HAIM, whose Columbia debut *Days Are Gone* arrived Oct. 1, and Lava/Republic singer/songwriter Lorde from New Zealand.

Spotify users will see Spotlight artists in many places, head of content Steve Savoca says. The Spotlight brand will be seen when browsing the platform, and users will receive notifications through email and social media. Third-party partners like Soundrop, an app that creates social listening experiences, will take part. Landmark, an original content series that launched with an episode on Nirvana's *In Utero*, will be part of Spotlight. Spotify Sessions, the series of performances recorded live at Spotify's offices, will also be utilized.

Spotify has been under pressure from sections of the music business to pay higher royalties from its subscription service. In response, it highlighted artists like Dave Stewart and Pink Floyd coming out in support of its business model. A marketing program through which fans will discover artists on Spotify is another step in a more overtly artist-friendly direction. Because lack of awareness is the surest career killer, few artists would turn down exposure to Spotify's 6 million subscribers and 18 million monthly users of the free, ad-supported service.

Each quarter, one or two acts will be featured in Spotlight globally, Savoca says, and additional artists will be included on a regional basis. (Spotify now operates in 32 countries.) And not just any artist will be picked. Savoca says three genres lay within Spotify's sweet spot: pop alternative (e.g., Foster the People, fun.), EDM (Skrillex, Avicii) and alternative hip-hop (Macklemore & Ryan Lewis, Kendrick Lamar). ●

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Payphone 10,400,000
One More Night 8,000,000
Makes Me Wonder 5,100,000

Gavin DeGraw
Not Over You 2,600,000



[IN Memoriam]

Polly Anthony
1953-2013

Polly Anthony, who died at age 59 on Sept. 29 in her Beverly Hills, Calif., home after a long fight with pancreatic cancer, began her 25-year career at Epic Records as an assistant in 1978 and left as the president of the label in 2003.

As a top promotion executive at Epic and then as head of the label, Anthony was instrumental in helping to break such acts as Macy Gray, Shakira, Oasis, Celine Dion, Rage Against the Machine, Jennifer Lopez, Silverchair and Pearl Jam.

Anthony is seen as a powerhouse role model who through sheer force of will combined passion, charm, elegance and a hard-nosed edge to become an iconic music industry business executive.

"Polly was not just a leader, but a trailblazer and mentor to scores of women, and she was my best friend," says Michele Anthony (no relation), who just joined Universal Music Group as executive VP for U.S. recorded music and had worked with Anthony at Sony Music Entertainment. "When people talk about her, it was about how fearless she was in work and life. No job was too big or too small."

Anthony started in the music industry at RCA, and after a short stint in artist management at Management III, she joined what would become the Sony Music family as an assistant in 1978. She worked her way up the ladder until she broke through the glass ceiling to become the first female label president at Sony Music Entertainment.

"Intelligent, thoughtful, passionate and fearless, [Anthony] grew to be one of the great executives our business has known," says her former boss, Epic Records chairman David Glew.

Former Sony Music chairman Tommy Mottola recalls Anthony as a "real street person with the killer instinct to go out and get what she was chasing, but she always pulled it off with ladylike elegance, using her charm and passion."

"She literally studied and learned every phase of the whole supply chain, mastering each detail one by one," Mottola adds. "She was like a sponge, absorbing it all, and then she was in control of it."

Once Anthony became president, there were few missteps. "She was a very brilliant woman who read situations better than anyone I know," says Island Records president David Massey, who was senior VP of A&R at Epic. "She was a formidable business executive who also brought charisma, glamour and a larger-than-life persona to her position."

Born in Alexandria, Va., in 1953, Anthony moved with her family to Dayton, Ohio, in 1958 and then to Southern California in 1963. Beginning her career in 1974, she joined Epic Associated Labels in 1978 and moved to New York in 1988 to become head of promotion. In 1993, she was upped to GM of 550 Music and then president of that label, before becoming president of Epic Records in 1997, with her career at Sony culminating with her assuming the presidency of Epic Records Group.

In 2003, she joined Universal Music Group as president of DreamWorks—a position that morphed into co-president of Geffen Records. In 2006, she became head of TV and film for Universal Music Group and then transitioned into executive-producing film and TV projects in 2010 when she left UMG. In recent years, Anthony worked on various

"Polly was not just a leader, but a trailblazer and mentor to scores of women."

—MICHELE ANTHONY, UMG



TV and movie projects.

While Anthony fought aggressively for her artists, "I never saw her more committed than she was to Macy Gray," Mottola recalls. "We were scratching our heads, but she took charge of it."

On Anthony's death, Gray issued a statement: "Polly is one of the most excellent people I've ever met, and one of my heroes. She changed my life. She was beautiful. And I will miss her more than I can say."

Anthony also believed in the sales potential of the "Titanic" soundtrack when other Sony Music executives had their doubts. It went on to sell 22 million copies worldwide, according to label executives, mainly on the strength of Celine Dion's "My Heart Will Go On."

"[Anthony] always approached everything with such a positive attitude," Dion said in a statement. "She believed in me from the very beginning, and she'll always be a part of my career."

Likewise, Sharon Osbourne said in a statement: "Polly Anthony was a powerhouse of a woman. She will be missed."

Even Anthony's competitors praised her, even if she cost them money or artists. Sony Music CEO Doug Morris, who competed against her and worked with her when he was UMG chairman/CEO, said in a statement: "I was fortunate enough to work with Polly, and to know what a wonderful, loving person she was. In business, Polly was a fierce competitor. Many years ago, Jimmy [Iovine] and I were chasing Macy Gray, and she beat our ass!"

While gaining the respect of her bosses, peers and artists, Anthony also went out of her way to mentor her staff both in and outside the office, according to executives Billboard interviewed for this story. Anthony's own words make it clear that her artists and team were paramount to her: "As important to me as the artists I've championed over the years is building a great team,

which has always been one of the greatest challenges—but one that has yielded many of the greatest rewards," Anthony said when she was named to Billboard's inaugural Women in Music list in 2005.

In particular, Anthony was considered a mentor and a role model for young female executives in the male-dominated music industry. Laurel Polson, who was the first female branch manager of Sony Music Distribution, agrees: "When my new position was announced, she immediately called me and wanted to acknowledge the accomplishment. She said, 'I am here for you and will help you,' which provided a tremendous amount of moral support. She gave me strength that I didn't know I had."

The strength that Anthony inspired in others she'd need herself as she dealt with the ravages of her cancer.

Even as she was losing that fight, Anthony remained "the bravest person I've ever known," Massey says. "Even with what turned out to be her final battle, she was never anything other than courageous and determined. She continued her life's pattern into the battle that became her final illness."

Anthony died on the morning of Sept. 29, surrounded by her family and her beloved dogs. She is survived by her mother, Patty Anthony; sister Betsy Anthony-Brodey and her children Lily and Quinn; sister Carrie and her husband Bobby Kelley and their sons Danny and Alex; her brother Ted and his wife Teresa and their daughters Delancey and Marley; her brother BJ; and her French bulldogs, Meg and Reggie. —Ed Christman

In lieu of flowers, the family asks that donations be made to City of Hope, 1500 E. Duarte Road, Duarte, CA 91010 (cityofhope.org, 626-256-4673), or to the Lustgarten Foundation, 11 Stewart Ave., Bethpage, NY 11914 (lustgarten.org, 516-803-2304). ●



Dennis Ashley
photographed
at the ICM
Partners
offices in Los
Angeles.

[MY Day]

Dennis Ashley

Agent,
ICM Partners

Dennis Ashley initially found his calling during a late-'80s stint as a summer intern at ICM Partners—later becoming an agent there in the concerts division. After two years operating his own agency, Ashley returned to ICM in 2006. Among his client roster: J. Cole, Big Sean, Machine Gun Kelly, Marsha Ambrosius and Brian McKnight.

5.00 AM **My quiet time.** An hour spent getting my thoughts together as I gauge the workday ahead. Then I wake up my son. Being a senior in high school, he doesn't need me to do that. It's a parent thing—my last bit of time with him before he goes to college.

6.15 AM **Eating breakfast.** I'm also checking email to see if there's anything urgent I need to deal with.

7.00 AM **Reading the trades,** Wall Street Journal and other entertainment news before heading into the office.

9.15 AM **No two days** are the same for an agent, but at this point in the day the department and I meet to discuss priorities—i.e., artists on the road, future tours being planned, new signings, etc., and the delegation of those duties. These meetings include my New York counterpart Mitchell Blackman and L.A. team member Robert Gibbs.

10.30 AM **My assistant and I** review what contracts are in, which have to go out, additional paperwork needing completion, calls to be made to promoters and venue operators. I'm corresponding with various artist managers, promoters and venue executives, including AEG and Live Nation. Right now, Big Sean, managed by Kevin Liles and Mike Brinkley, is touring. As is Machine Gun Kelly, who's managed by Byron Kirkland and James McMillan.

1.00 PM **I generally work** through lunch since I spend a lot of time dealing with the East Coast.

2.30 PM **Back on the phone** with my team to discuss issues we've encountered during the day in terms of executing/closing deals and other business updates. We discuss a recent deal we just closed—the national tour for Brian McKnight that kicks off in November.

5.00 PM **Review with my assistant** what was discussed in the day's earlier meetings, what was booked and correspondence that needs to go out. I also spend part of the next hour listening to new music. Currently listening to unsigned singer Armahn.

6.30 PM **Leave the office** to get a bite to eat and then head out to a show we've booked or to see a new act. Tonight it's a one-off with McKnight and Musiq Soulchild at L.A.'s Club Nokia.

12.00 AM **Back home.** —Gail Mitchell

The Deal

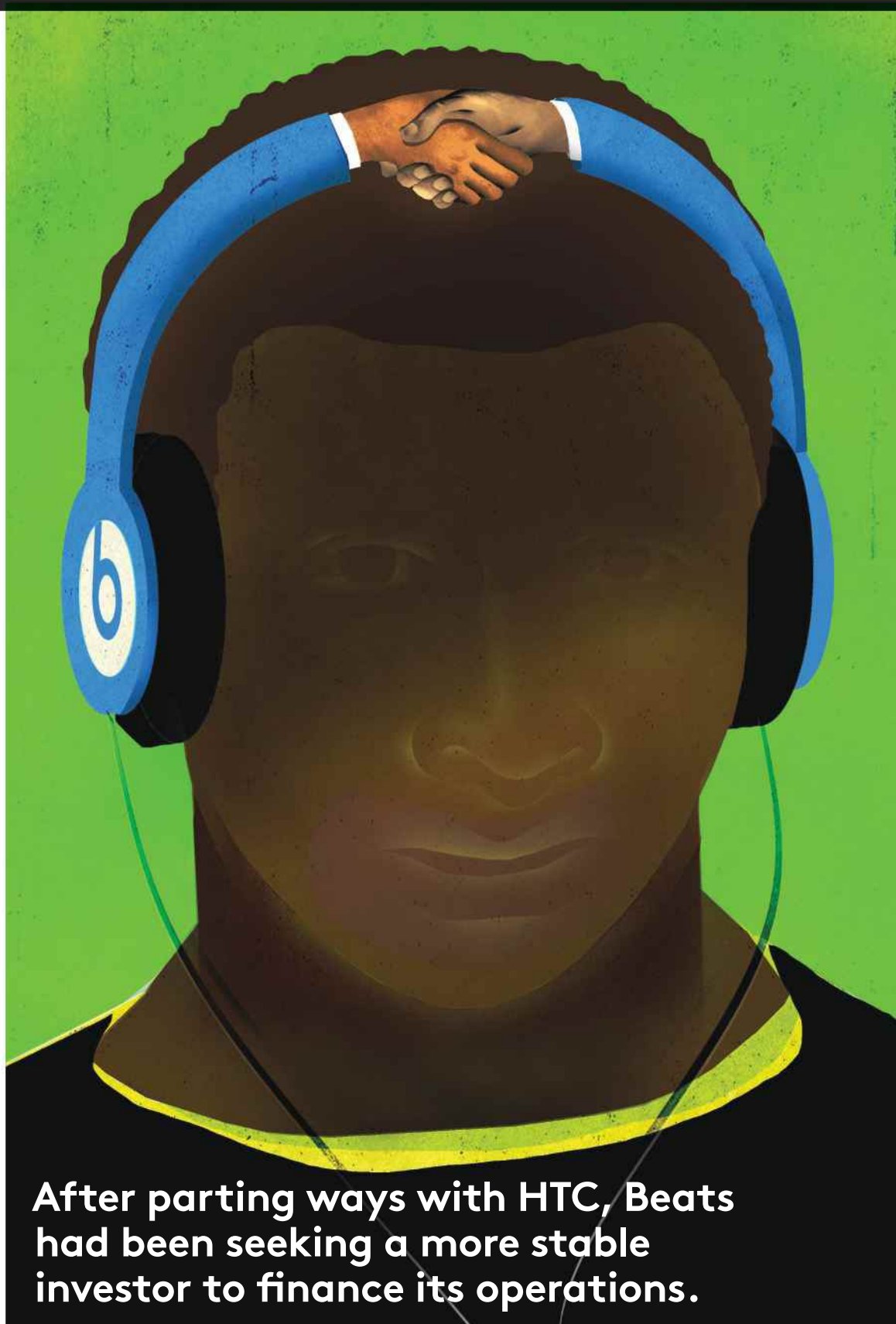
Beats Gets Cash Boost From Carlyle Group

WHAT: Global private equity firm the Carlyle Group has agreed to invest \$500 million for a minority stake in Beats Electronics, the premium audio manufacturer founded by Jimmy Iovine and Dr. Dre. The deal, which is expected to close in the fourth quarter, gives the 7-year-old Santa Monica, Calif., electronics company a valuation of \$1.1 billion, up more than 66% from just two years ago.

WHY: The investment coincides with the withdrawal of HTC's involvement with Beats. The South Korean mobile phone manufacturer in 2011 invested \$300 million for a 50% stake in Beats. But as HTC struggled to keep up with fellow South Korean rival Samsung Electronics and Apple in the brutally competitive smartphone market, it sought to back out of its deal in order to free up cash. Last year, HTC sold half of its stake back to Beats. In September, it surrendered its remaining shares to Beats for \$265 million. The parting was mutually beneficial. Beats had been seeking a more stable investor to finance its operations. The company last year parted ways with Monster Cable, which had manufactured and distributed Beats' audio gear. Taking on those tasks has been costly, requiring Beats to more than double its workforce.

WHO: Iovine, who helped nurture the careers of such counterculture icons as Patti Smith, Marilyn Manson and Bruce Springsteen, has now aligned his company with a firm that's firmly rooted in the establishment. Iovine says the investment deal represents "the evolution of the financial strength and significant growth prospects of Beats." With more than \$180 billion under management, the Carlyle Group is among the world's largest private equity firms and a player on the global economic and political theater. Sandra Horbach, head of Carlyle's consumer investments group, spearheaded the transaction. "We are confident that Beats will continue to drive innovation and growth in the premium audio accessory market, particularly as the proliferation of smartphones and tablets stimulate increased consumption of digital media."

IF: The market for premium headphones, which surged when Beats entered the field with its bass-heavy, stylized and celebrity-endorsed offerings, is showing signs of slowing its break-neck growth as the market becomes saturated and as owners hang on to their high-end pairs longer before replacing them because they're supposedly better made. Ben Arnold, a consumer electronics analyst with the NPD Group, says Beats can still capitalize on one advantage that few rivals have been able to replicate: brand equity with young consumers. "Beats could take that brand mystique and enter other markets that are growing, such as soundbars," Arnold says. "They already think of themselves as an audio company, not just a headphones company." —Alex Pham



After parting ways with HTC, Beats had been seeking a more stable investor to finance its operations.



Jimmy Iovine and Dr. Dre. The Beats founders continue to own a majority stake in the company. The Carlyle investment gives their shares a huge valuation boost, which could become quite lucrative should they decide to take Beats public.



Beats Music. The deal is expected to have little impact on Beats Music, the on-demand streaming service set to launch later this year. That's because Beats Music was spun off from Beats Electronics earlier this year as a separate company, with a \$60 million investment from Len Blavatnik's Access Industries.



Monster Cable. With a half-billion dollars in new ammunition, Beats Electronics will give its former business partner some serious competition. The full impact, however, won't be known until the end of the year, after Beats and Monster go head to head for the first time during the holiday season.

BEATS BY THE NUMBERS

\$903m Size of the North American premium headphones market

56% Beats' second-quarter 2013 market share

24% Growth of premium headphones market YTD 2013 (all per NPDP)

EXECUTIVE TURNTABLE



Michael Dates

Christine Cao (Los Angeles). Rabens was an agent at **Columbia Artists Management**, Smith was an agent at **Bond Music Group**, Baronner was senior talent buyer at Chicago's **Metro**, and Cao was a junior agent at **Creative Artists Agency**. The Windish Agency books more than 600 acts, including Gotye, the xx, Lorde, Alt-J, the Knife and Icona Pop.

MSG Entertainment names **Paola Palazzo** VP of bookings, Los Angeles for the Forum in Inglewood, Calif. She was VP of talent and booking for **Nederlander Concerts**.

LABELS

Pulse Recording appoints **Maria Egan** executive VP. She was VP of A&R at **Columbia Records**.

DIGITAL

Twitter names **Bob Moczydlowsky** head of music. He was senior VP of product and marketing at **Topspin Media**.

PUBLISHING

Ole promotes **David Weitzman** to VP of business development. He was senior director of business development and Los Angeles operations.

TV/FILM

Sean "Diddy" Combs' soon-to-launch cable music network, **Revolt TV**, appoints **Bruce Perlmutter** senior VP of programming and production. He was editor of **E! News** and **E! Online**.

—Mitchell Peters, exec@billboard.com

TOURING

The **Windish Agency** expands its team with the addition of a new COO and four music agents. Industry veteran **Michael Dates**, who previously spent more than 12 years as senior VP/CFO at **William Morris Endeavor**, becomes COO of the independent booking firm. He will be based in the company's Los Angeles office. The Windish Agency also taps new agents **Alex Rabens** (based in New York), **Ryan Smith** (New York), **Chris Baronner** (Chicago) and



The German live entertainment market had a dramatic decline in income in 2012. Industry-wide ticket sales fell 16% from €4 billion in 2011 to €3.3 billion in 2012 and audience numbers contracted by 9% to 30.1 million, according to a study released by market research firm GFK.

GOOD Works

Giving Kids A Choice

Choice Group will hold its second fund-raising gala on Oct. 24 at the Annenberg Community Beach House in Santa Monica, Calif. This year's theme: "Dream Big." Founded by composer/producer Dana Hammond in 2006, nonprofit Choice provides new media arts-related after-school programs for inner-city and foster youth in Los Angeles.

At this year's gala, "Tonight Show With Jay Leno" musical director Rickey Minor will receive Choice's Impact Award. "Rickey is a great example of what our kids can become if they have the life skills, tools and discipline to become successful in whatever path they choose," Hammond says. Minor adds, "By sustaining music and arts education, Choice Group fills an important need for our youth."



Rickey Minor will receive Choice Group's Impact Award.

Rounding out the evening will be art exhibitions plus performances by Choice board members and Grammy Award-winning duo Mary Mary, singer Akelee and the Choice students themselves. In fact, Hammond and the kids collectively wrote the gala's "Dream Big" theme song, which they'll perform that night.

The track is available exclusively through iTunes. "We're using it as a vehicle to promote awareness and raise funds," Hammond says.

Funding from the Annenberg Foundation has enabled Choice to expand from one program to four in the last six years. These programs range from high-tech music production and videogame design to drum/percussion lessons and art classes.

As a foster kid whose mother struggled with drug addiction, Hammond experienced firsthand the challenges that confront at-risk youth. "Music saved my life," says the producer, whose credits include collaborations with Trey Songz, Mary Mary and Mindless Behavior.

"With more and more schools removing their music programs," Mary Mary's Erica Campbell says, "Choice Group is an outlet for kids to have something meaningful and enhancing [to do] after school." —Nick Williams

Further Dealings

Warner Music Group has announced that **Christian Tattersfield** will step down from his roles as CEO of Warner Music U.K. and co-chairman of Warner Bros. Records U.K. in February 2014, and that Atlantic Records U.K. chairman **Max Lousada** will be his successor. Lousada and Tattersfield will work as co-CEOs and report to WMG CEO **Stephen Cooper**. Lousada will combine his new role with his existing responsibilities at Atlantic. **Miles Leonard**, chairman of Parlophone Records and co-chairman of Warner Bros. Records U.K., will take full responsibility of Warner Bros. U.K. following Tattersfield's departure and report to Lousada. Tattersfield was appointed to his dual roles in August 2009, overseeing the entire portfolio of Warner Music's labels in the United Kingdom. Under his leadership, Warner Music developed successful U.K. signings like Ed Sheeran and Lianne La Havas while furthering the careers of such established U.K. acts as Muse, Plan B and Paolo Nutini, and helping to secure the U.K. success of U.S.-signed acts like Bruno Mars, Michael Bublé, Green



Christian Tattersfield

Day and Linkin Park. . . . In completing its 100th transaction, **Bicycle Music** and its affiliates have acquired **Music Publishing Co. of America**, which includes in its catalogs songs by Robert Johnson, Sammy Cahn, Richie Sambora, Todd Rundgren and Donovan. Terms of the deal weren't disclosed. "Building MPCA [which was founded in 2006] has been one of the highlights of my career," MPCA CEO John Titta says. "I've gotten the chance to work with so many amaz-

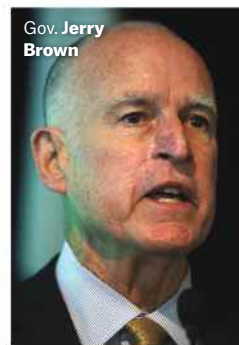
ing songwriters and treasured songs. It is important to me that I pass this legacy on to the right people and organization. [Bicycle co-president] Steve Salm has been a very close friend of mine and Bicycle has proven itself as an industry leader. The MPCA catalog has found the right new home." The catalog also includes songs from the Smithereens' Pat DiNizio, X's Exene Cervenka, Michael Murphy, Chris LeDoux and Rick Hall Music/FAME Publishing. "John Titta has put together an incredible collection of songs, including some of the most important blues music ever created," Bicycle CEO Roger Miller said in a statement. . . . **Live Nation** and artist manager **Virginia Davis** (Jewel, Danielle Bradbery) will launch **G-Major Management**, a new artist management company. Davis previously headed B.A.D. Management, a subsidiary of Front Line Management formed as a collaboration among Davis, Front Line CEO Irving Azoff and Big Machine Label Group head Scott Borchetta. Prior to the formation of B.A.D., Davis was GM of Warner imprint Raybaw Records.

Think Tank

ON THE ROAD RAY WADDELL @BILLBOARDTOUR

Stopping The Bots

New anti-bot legislation in California is meant to stifle illegal scalpers, but some argue it could also stem innovation



used. He says that if bots were legal in all 50 states, consumers would use them exclusively and make brokers almost unnecessary. “Why do you think that both ticket brokers and primary sellers favor bot legislation?” Vaccaro asks rhetorically.

Bots not only shut out fans, they shut out old-school scalpers, one of whom spoke to Billboard on condition of anonymity. “Those guys were no angels, but they had actual businesses. These guys [today] that sell to StubHub and these other sites are able to lock up the entire inventory on these screens, decide what they want and dump back the rest.”

When bots are out of the equation, the primary market enjoys a higher degree of exclusivity, and some would say that’s the way it should be. “Primary sellers will gain significant ad revenue by forcing buyers to come back to their sites multiple times, while a publicly available bot would save [fans] time and effort of doing it themselves,” Vaccaro says.

Wait a minute, a “publicly available bot”? Vaccaro’s use of that term begs the question: Who would run—and profit from—such a bot? “A new startup that is an industry disrupter,” Vaccaro says. “Venture capitalists would jump all over it.”

Billboard asked Vaccaro if, to his knowledge, a venture to offer public botting to consumers was in the works. “No,” he replies. “But consumers would want it. And the primary sellers would not.”

With that in mind, Vaccaro believes that when

states like California stop the bots, ultimately they “restrict innovation,” which “sends businesses to less restrictive states.”

It’s not unusual for the secondary market to view any attempts by the primary market to stop reselling that it doesn’t control as restrictive and an attempt to monopolize the market. The primary market believes that, since it invests in infrastructure, builds venues and pays acts who actually perform, and the secondary market does none of these things, for the latter to profit from those efforts without contributing is parasitic. The secondary market counters that first, it is actually paying for tickets (and sometimes has to eat them), and second, consumers have shown they want to buy tickets on the secondary market, or it wouldn’t exist.

But the line between the two markets is blurring, and a more symbiotic relationship between them is gaining a foothold, as evidenced by major primary players like AEG cutting naming-rights deals and “official secondary seller” designations with leading reseller StubHub. That doesn’t change the fact that botting tickets at the on-sale is unfair until every consumer has equal access to tickets procured by anything other than a human being who intends to go to the show—in other words, a fan. ●

TAKEAWAY: Is California’s anti-botting law leveling the playing field or stifling innovation? It depends upon who you ask.



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The California State Legislature passed and Gov. **Jerry Brown** signed AB 329, banning the use of automated bots by ticket resellers to virtually “cut in line” at ticket sales for hot shows, a practice that has been the scourge of the primary ticket industry for more than a decade.

Not surprisingly, the primary industry—those who profit from shows in which they’ve invested money and effort—applauds the move, which is supported nationally by the Fans First Coalition. FFC president **Michael Marion**, GM of the Verizon Arena in North Little Rock, Ark., said in a statement that the move is “a great development for California live events,” adding that fans should have “the first shot at getting tickets, not scalpers with fancy technology.”

Others, of course, see the issue differently, especially those in the secondary business. **Don Vaccaro**, CEO of secondary-market ticket aggregator TicketNetwork, calls California’s anti-bot law “the most short-sighted legislation that legislators have come up with in years.” Not that Vaccaro is pro-bots, at least as they’re currently



Robin Thicke

BUSINESS MATTERS GLENN PEOPLES @BILLBOARDGLENN

The Fairness Paradox

How do we decide what’s fair in business? Particularly when negotiating deals in a fast-evolving sector like digital music, where the rules are still being written?



There’s a lot of talk about fairness these days. Whether accurate or not, there’s a widespread perception that digital music lacks fairness. Some people believe digital services are profiting at the expense of other stakeholders. Others believe royalties are too low. Some use the word as a political weapon. Yet still others simply want a seat at the bargaining table.

The music business has inequality in its veins. A small number of artists and songwriters earns the lion’s share of money, as do a handful of labels and publishers. Relatively few superstar artists attain high ticket prices and large grosses. But that inequality isn’t always seen as unfair.

The current debate about fairness usually pertains to digital performance royalties for both sides of copyright—labels and artists on the sound recording side, writers and publishers on the musical work side. The lack of a broadcast radio performance right for sound recordings is also a point of debate.

Defining a “fair” royalty is difficult. What’s fair to one party may not be to another. One thing’s for sure: Some numbers seem more fair even though they may not be.

Both transparency and the lack of it drive some of the perception of unfairness. Transparency in digital royalties means people know the fractions of a cent they’re

paid from digital services for each stream to an individual listener. Minuscule numbers are scary on their own. But it’s far more difficult to ascertain a similar royalty for other types of performances—radio, in-store or venue. No one knows the value of a performance to a single radio listener, grocery shopper or concert attendee.

Broadcast radio seems more fair in part because its audience is so large. This year, the No. 1 song on the Billboard Hot 100 has had an average weekly audience of 157.4 million, according to Billboard’s analysis of Nielsen BDS data. The high of 228.9 million was achieved in August by **Robin Thicke’s** “Blurred Lines.” The low of 118.3 million occurred in March, incurred by **Macklemore & Ryan Lewis’** “Thrift Shop.” Both are huge. A No. 1 country song might have a weekly audience of just 45 million.

Compare a radio hit to an online hit. In the week ending Sept. 22, **Miley Cyrus’** “Wrecking Ball” was the top streaming song with 14.1 million streams—or just 7% of the 201.1 million average weekly audience “Blurred Lines” achieved during its 11-week stay at No. 1.

Broadcast radio also seems fairer because royalties are reported in lumps. A songwriter’s royalty statement doesn’t break down the value of a single person listening to a song broadcast to many people. A granular approach like that of digital royalties would put broadcast royalties in a much different light. (Artists and labels get nothing from broadcast radio other than promotion—a clear-cut example of unfairness.)

The industry’s greatest challenge in the upcoming years will be arriving at royalty rates that parties on both sides feel are fair. The royalties may not change much, but the perception of fairness must change. ●

TAKEAWAY: The transparency of digital royalties exaggerates the perception of unfairness. But it’s more complicated than it feels.



SOUND & VISION PHIL GALLO @PHILGALLO58

Biopics Sing A New Song

Films on Hendrix, James Brown, Brian Wilson and Nina Simone could revive the genre



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No festival shows more music-centric films than the CBGB Film and Music Festival in October. Documentaries dominate their 60-odd offerings with only one film, the opening-night attraction “CBGB”—the story of club owner **Hilly Kristal**—fitting the biopic category. Next year could be a vastly different story. Production of musical biopics have picked up after numerous projects were derailed over rights issues, lack of box-office appeal and cuts in film company development

FIVE MUSIC BIOPICS CLOSE TO RELEASE

BRIAN WILSON: Principal photography has wrapped on “Love & Mercy,” director **Bill Pohlad’s** chronicle of the **Beach Boys** leader from the late ‘60s until the early ‘90s. Music discussions have begun and Capitol Records is eyeing a soundtrack release.

TUPAC SHAKUR: February is being eyed for a start date by the two companies financing the biopic, Emmett/Furla/Oasis Films and Morgan Creek Productions. The late rapper’s music is secured through a deal with his mother, **Afeni Shakur**, a producer of the film.

GREGG ALLMAN: **Randall Miller** and **Jody Savin**, the duo behind “CBGB,” have a finished script based on **Alan Light’s** book “My Cross to Bear” and have started casting.

NINA SIMONE: **Cynthia Mort’s** “Nina,” starring **Zoe Saldana**, has seemingly been in postproduction for a year with little explanation for the hold-up. It still needs a distributor.

NEIL BOGART: Sony will distribute the Boardwalk Entertainment Group’s “Spinning Gold,” which is expected to start shooting next summer after **Justin Timberlake** finishes touring. A director is in negotiations with the producers.

slates. Next year’s film festival calendars could well be filled with the stories of **James Brown**, **Brian Wilson**, **Gregg Allman**, **Nina Simone** and **Jimi Hendrix**.

Only one has been screened publicly: The Hendrix film with **André Benjamin** as the guitarist, “All Is by My Side,” premiered in September at the Toronto International Film Festival, but distributor Open Road Films hasn’t set a domestic release date.

In 2011, Billboard listed the 25 biopics that had the greatest chance of being made, “CBGB” among them. From that list, only two have been released theatrically, two were made and have yet to be released, and one—a **Queen** biopic—lost its **Freddie Mercury** (**Sacha Baron Cohen**). One story that seemed like a long shot—a **Janis Joplin** film—appears closer to reality under the direction of **Lee Daniels** (“The Butler”) and with **Amy Adams** portraying the singer. (At least Daniels is saying he wants it to be his next film.)

The last strong period for biopics was in the beginning of the 21st century, when “Walk the Line” grossed \$119.5 million domestically and “Ray” earned \$75 million, according to Box Office Mojo. Both took home Academy Awards. The **Edith Piaf** film “La Vie en Rose” made \$10.3 million in the United States in 2007-08 and \$75.9 million overseas. An aggressive awards campaign with scores of personal appearances paid off in an Oscar, Golden Globe and Cesar (France’s Oscar) for star **Marion Cotillard**. Since then, Fox Searchlight’s “Notorious” is the only biopic to generate a decent return: \$44 million worldwide.

Often budgeted at less than \$10 million, music biopics continue to find ways to involve or circumvent rights holders, and it has resulted in scripts that focus on the personal rather than the historic. The Wilson film, for example, is focused on his relationship with therapist **Eugene Landy**. “Nina” is more a love story than a “jazz in the civil rights era” treatise. Still, in nearly every instance, the stars depicted in these films are heroes, pioneers and prodigal adults—and there’s nothing Oscar likes to honor more than a performance rooted in history. ●

TAKEAWAY: Lower budgets and inventive ways around rights issues could make it a strong time for a genre that generated dollars and Oscars a decade ago.

Forthcoming biopics include films about **Brian Wilson**, **Jimi Hendrix** and **Nina Simone** (clockwise, from left)

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QUESTIONS Answered

Emilio Romano
President, Telemundo Media

What did you wake up thinking about? Every morning I wake up with my adrenaline to the max, wanting to see what the competition is doing and what I can do to be on top. I start the day from the standpoint that everything is up for grabs. It doesn't matter if we were No. 1 the night before. It's a new day. I run on the treadmill and come back with specific plans for the day.

Describe a lesson you learned from a failure. I once launched an online business that was a failure. And I told my dad, "Well, it was a failure but it taught me many things. For example, how not to create a company when you still don't have the exact product that people want to buy." And my dad said, "I understand failure is a learning experience, but please don't spend your entire life learning from failures, because life is too short." Another thing I learned is, a failure is never a failure unless you don't try again. Persistence is one of the best qualities in a businessperson.

What will define your career in the coming year? Ensure that Telemundo performs consistently. That's our mission. Fixing what's not working or what's not performing as expected and doubling down on what's working best, like our hit soap operas produced in Mexico—"La Patrona" and "El Señor de los Cielos"—and reality shows like "La Voz Kids." Produce more quantity, which gives us more consistency. And finally, continue to invest in securing the best talent to put both in front of and behind the camera.

Who is your most important mentor, and what did you learn? My maternal grandfather. He was a Sephardic Jew who emigrated from Syria to Mexico when he was 12 years old, alone and with nothing. The big lesson I learned was how different the world looks when you have to work for everything you've got. The world is full of things we take for granted but are tremendously valuable. We don't notice them because we're spoiled. He also taught me that money should never lead you—it's a bad guide. In life, you must go after what you enjoy and do it as best as possible, and life has funny ways of rewarding you.

Name a project that you're not affiliated with that has most impressed you in the past year. A film called "Nosotros los Nobles" [We the Noble Ones], which broke all attendance records in Mexico to become the most-watched Mexican movie of all time. It's a film by a new director that shows in a very clever and funny way the very deep and pervasive issue of class structure in Mexico. It could herald a new era in Mexican cinema, along with "Instructions Not Included" [the Eugenio Derbez movie that became the highest-grossing Spanish-language film to open in the United States], which also could indicate new interest in Mexican films in the U.S. market.

Name a desert island album. I'm a classical music buff. Anything by Mahler, but especially "Death and the Maiden," conducted by Vladimir Spivakov. —Leila Cobo

"It doesn't matter if we were No. 1 the night before. Today is a new day."



Emilio Romano photographed at his Telemundo office in Miami.

Caption goes here please to fill this space. If you have a copy please add some

1 "This is the jersey of Mexican soccer team Club Leon, whose rights we acquired last year. It's a big deal, plus the jersey has the 'T' for Telemundo on one of the sleeves."

2 Romano's office.

3 "This book is in honor of the only bull that's ever leapt out of the bullring in Mexico City. I was at the bullfight with my wife and this bull—Pajarito—jumped into the audience. We were millimeters away from being gored."

4 "I'm a pilot, although no longer certified. But I was a former pilot and had the unique opportunity to be passionate about flying and also run a real airline, Mexicana de Aviacion [from 2003 to 2007]. [The camel] reminds me of my origins. It never lets me stray too far."



First job: "I was 10 years old, and I was hired to star in a TV commercial for Bimbo panquecitos [mini pound cakes]. They cast me at school. I had to say, 'During recess, panquecitos Bimbo,' and take a huge bite. My first 'real' job was at the Mexican Central Bank, writing rulings for currency exchange controls."

Favorite breakfast: "Greek yogurt with frozen blueberries, crackling oat bran cereal on top and a little bit of honey."

Memorable moment: "Ringing the Nasdaq bell to celebrate Telemundo's 25th anniversary."

Advice for aspiring media leaders: "Don't get distracted by things like corporate politics or changing technologies. Focus on the task at hand and make sure you are the best at the task at hand. And always be willing to take risks."



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**OCTOBER 12
TIMES SQUARE, NYC**

**MY MORNING JACKET
GRIZZLY BEAR
THE WALLFLOWERS
DIVINE FITS
JAMES MURPHY d/aset
(dfa / led Soundsystem)
AND SPÉCIAL GÜESTS**

DESIGN: JESSE MARINOFF REYES ILLUSTRATION/LOGO: DANNY HELLMAN

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1

Imagine All The People

Alicia Keys, Stevie Wonder, Bono and some 60,000 fans filled New York's Central Park to fight poverty at the Global Citizen Festival

1 Grand vision: **Alicia Keys** took the stage at the Global Citizen Festival, which raises awareness in the fight against poverty, at New York's Central Park on Sept. 28. The concert drew 60,000 attendees, most of whom got tickets by registering on the Global Citizen website and then earning points by performing various awareness-building tasks.

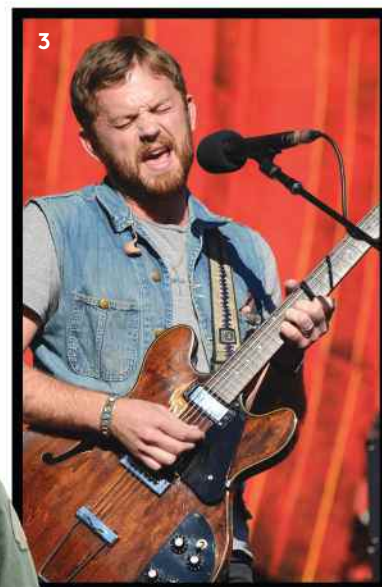
2 Helping hands: **Bono** introduced **Stevie Wonder**, a dedicated activist and a U.N. Messenger for Peace—or "Ambassador for Peace of These United Nations to Get Its Groove On," as Bono put it. Wonder, who included John Lennon's "Imagine" in his set, was also joined onstage by Janelle Monáe, Maxwell and U.N. secretary general Ban Ki-moon, who took time out from presiding over the General Assembly.

3 **Caleb Followill** and Kings of Leon opened the festival, where the band played songs from its new LP, *Mechanical Bull*.

4 **Gabi Zedlmayer**, VP of HP's office of global social innovation, posed with **John Mayer** backstage. HP is the technology partner for the Global Poverty Project and Global Citizen Festival. Mayer's crowd-wowing set included the apropos "Waiting on the World to Change," and the world was certainly watching: Organizers told Billboard "many millions" of fans live-streamed the concert online.



2



3



4

"It was all about credibility for us." —Avicii manager Ash Pournouri, on his artist's branding deals

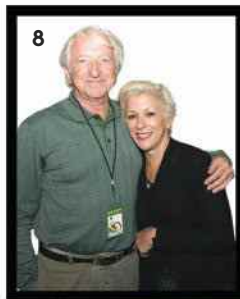


Ads, Ads, Everywhere

New York was awash in brands, bands and admen, as **Avicii** and Island Def Jam's **Steve Bartels** hit Advertising Week and **Russell Simmons** headed to Adweek's Brand Genius Awards



1 Advertising Week celebrated its 10th anniversary with five days of panels and parties Sept. 23-27 in New York. The highlight of the week was **Avicii's** Microsoft Live event on day three at Roseland Ballroom, where he performed for a packed house that included brand executives and ad gurus. From left: Interference VP **Jessica Randazza**, Microsoft's **Amanda Morgan-McAllister** and **Keith Lorizio**, Avicii (center), Digitas North America CEO **Tony Weisman** and Microsoft's **Brenda Connell**, **Scott Pawloski** and **Jay Huyler** (kneeling).



2 Avicii, shown here rocking Roseland, was a good fit for Advertising Week: He became the face of Ralph Lauren Denim & Supply earlier this year.

3 Night Management's **Ash Pournouri** (left), Avicii's manager, and Island Def Jam president/COO **Steve Bartels** at the show.



4 Adweek threw its 24th annual Brand Genius Awards on Sept. 25 at New York's Capitale, where Samsung Telecommunications America chief marketing officer **Todd Pendleton** (left) and Beats by Dr. Dre marketing VP **Omar Johnson** were among the honorees.



5 Def as ever: Def Jam Records co-founder **Russell Simmons** (right)—seen here with **Ross Levinsohn**, CEO of Guggenheim Digital Media, which owns Adweek and Billboard, and Adweek publisher **Suzan Gursoy**—was honored with the Brand Visionary Award.

6 Members-only e-tailer Gilt Groupe hosted a Q&A with **Gloria Estefan** on Sept. 25 at Los Angeles' Avalon nightclub, where the singer discussed her new album, *The Standards*, with **Kathy Griffin**. From left: Sony Masterworks' **Larissa Slezak** and **Angela Barkan**, Estefan and husband **Emilio Estefan**, Griffin and Gilt City's **H.L. Ray**.

7 Folk you up: On Sept. 29, New York's Town Hall hosted the star-studded Another Day, Another Time concert, where **Marcus Mumford**, **Joan Baez** and others played music from and inspired by the upcoming Coen Brothers film "Inside Llewyn Davis."

8 Sowing seeds: Neil Young's longtime manager **Eliot Roberts** gave a hug to Young's booking agent, ICM Partners' **Marsha Vlasic**, at the 28th annual Farm Aid concert in Saratoga Springs, N.Y., on Sept. 21.

9 "The family farm has to survive for all of us to survive," said Farm Aid founder **Willie Nelson**, pictured here with **Neil Young**, **John Mellencamp**, Farm Aid executive director **Carolyn Mugar**, **Dave Matthews** and **Jack Johnson** (from left).

10 Rock in Rio founder **Roberto Medina** (right), pictured here with co-headliner **Jon Bon Jovi** on Sept. 20, couldn't have been happier with the seven-day festival in Rio de Janeiro, which drew 595,000 people. "It's always an experience," Medina says.



INSTAGRAM US! #BACKBEAT



Shore Fire Media posted this picture of Incubus frontman Brandon Boyd, who recently published a new book, "So the Echo," and released the album *Sons of the Sea*.

@shorefire Shore Fire publicists Josh Page (@jcpagej) & Andrea Bussell (@ambussell) with Brandon Boyd (@marlonbrando) at his book/album-signing at Barnes & Noble TriBeCa, celebrating his new project/LP #SonsOfTheSea.

To get your Instagram photos onto Billboard.biz, tag @Billboard and include #Backbeat in the caption, along with the who, what, when and where. One submission will be featured in the magazine every week.

Hip-Hop's TV Takeover

From **Rick Ross** to **Snoop Lion**, big names headed to the BET Hip Hop Awards in Atlanta. In New York, the Clive Davis Institute turned 10, while CBS Radio's **Dan Mason** and Emmis Communications' **Patrick Walsh** talked radio at the Audio Industry Summit

1 **Snoop Lion** sealed the deal with BET Music and Specials president **Stephen Hill** before hosting the BET Hip Hop Awards at the Atlanta Civic Center on Sept. 28. The show airs Oct. 15.

2 **Rick Ross** (left) and **Juvenile** (right), both of whom performed, politicked backstage with **Meek Mill** at the BET Hip Hop Awards.

3 Five-division boxing champ **Floyd Mayweather** (left) and **B.o.B** shook on it.

4 Back to school: **Jeff Rabhan** (left), chairman of New York University's Clive Davis Institute of Recorded Music, and **Clive Davis** himself rung in the institute's 10th anniversary at New York's McKittrick Hotel on Sept. 26. **Ahmir "Questlove" Thompson**, who teaches at the institute, and Glassnote Records founder **Daniel Glass** were also spotted.

5 **Kenny "Babyface" Edmonds** (left) and **Toni Braxton** spoke with producer/songwriter **Harvey Mason Jr.** (right) during an event hosted by the Recording Academy in Los Angeles on Sept. 24, where the singers discussed reuniting for their new duets album, *Love, Marriage & Divorce*, due Dec. 3 on Motown. "I was done with music, but Babyface helped me fall in love again," Braxton said.

6 Frenchkiss Records founder **Syd Butler** couldn't stop gushing over Local Natives members **Ryan Hahn**, **Kelcey Ayer**, **Taylor Rice** and **Matt Frazier** (from left) at their Sept. 24 show at New York's Terminal 5. "They are my extended family, my brothers," Butler said.

7 Syracuse University's S.I. Newhouse School of Public Communications in Manhattan partnered with Billboard to bring together radio bigwigs for the Audio Industry Summit on Sept. 27. "Being a radio station is using the power of the microphone and communicating to the community," said CBS Radio president/CEO **Dan Mason** (right) at a panel with Emmis Communications COO/CEO **Patrick Walsh**.

8 **Future** dropped by Billboard's New York offices to play upcoming LP *Honest* and talk about his new management situation (see story, right). From left: Billboard's **Alex Gale**, Future co-manager **Orlando McGhee**, Future, Billboard editorial director **Bill Werde**, Blueprint Group co-CEO **Gee Roberson**, Billboard.com associate editor **Erika Ramirez** and Billboard chart manager **Rauly Ramirez**.

9 Australian singer **Betty Who** (right) made her U.S. TV debut on Oct. 1 on VH1's "Big Morning Buzz Live," which took over MTV's old "Total Request Live" studio in New York's Times Square for its new season. "We're the only morning show ready to entertain true music fans every weekday," "Live" executive producer **Keshia Williams** told Billboard.



For photos of the music business at work and play, go to Billboard.biz. To submit photos for consideration, send images to backbeat@billboard.com.

OVER Heard



One time only: At the first of **Lorde's** back-to-back headline shows at New York's Webster Hall on Sept. 30, Lava Records president **Jason Flom** watched from the VIP balcony and fielded congratulations by other onlookers as the 16-year-old pop prodigy ended the set with her *Pure Heroine* closer "A World Alone." The biggest surprise of the night: Despite loud cries for an encore, Lorde did not return to the stage, and never played her new single, "Team." Flom explained to Billboard that Lorde dislikes encores and never performs them. He'd better get to used to those well-wishes: Lorde's "Royals" rises to the top of the Billboard Hot 100 this week.

Future's new present: **Future** visited Billboard on Sept. 30, accompanied by his longtime manager, **Orlando McGhee**, and **Gee Roberson**, co-CEO of the Blueprint Group, who revealed that his company will be co-managing the Atlanta rapper/singer. Future played several new tracks from his forthcoming Epic album, *Honest*, which will likely be pushed back to December or January from its November release date. The highlight was pop ballad "Real and True," featuring **Miley Cyrus** and **Mr. Hudson**, which could be announced as a single later this month. "I'm embracing things that are happening in my life," Future said of the album's melodic, romantic approach, hinting at his relationship with singer **Ciara**. "I'm not running away from them."

Gear

Second Wind

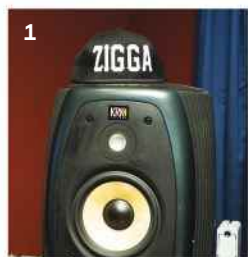
Incubus guitarist Mike Einziger lands his biggest hit in years after collaborating with Avicii in his Malibu home studio

1 Einziger befriended Odd Future after he assembled a backing band for Frank Ocean's second Coachella set in 2012. "All of the Odd Future guys have been up here. Hodgy Beats made me this hat."

2 Einziger often records with a Nuemann U87 in the bathroom, using the sound-reflecting tiles to his benefit. "I do drum stuff where it sounds like Led Zeppelin," he says.

3 The studio contains various toy instruments. "I sample them. The chicken timer makes a great high-hat sound."

4 Composer Hans Zimmer lent him this 10-string Schoen guitar, made out of an old box of dynamite. "When we worked on 'The Lone Ranger' I played it on a lot of the score—and then I commandeered it."



Name: Mike Einziger, producer/songwriter/guitarist

Hometown: Lives and works in Malibu, Calif.

Breakthrough: Incubus' 1999 album, *Make Yourself*, has sold 3 million copies, according to Nielsen SoundScan

Recent notables: Avicii's "Wake Me Up," helping score 2013 films "The Lone Ranger" and "Scenic Route"

Coming up: Producing album for Dublin duo Hudson Taylor, finishing Chuck English album, new film project with Hans Zimmer



Spending much of his high school years at 4th Street Studios in Santa Monica, Calif., was like a work-study program for Incubus guitarist/producer Mike Einziger. "I was sort of janitor, second engineer, runner," he says. "I did things just to learn how things worked—and hopefully not break any equipment."

This classic studio schooling is readily apparent in the minimal setup at Einziger's Malibu home studio, built in 2006 in the rear of a house perched above the Pacific Coast Highway. There are guitars, keyboards and quirky toy instruments to play with, but he records through Pro Tools 10 and a few preamps. "I tend to stick to basics," he says. "The more simple my setup is, the more productive I am. Sometimes you can get lost in the burden of decisions."

Einziger shapes his sonics in true DIY fashion, through the placement of microphones in a hallway or an adjacent bathroom—or even just by shutting a door. "I can make the room seem bigger or smaller based on how many doors are open," he says.

The studio's simplicity hasn't held Einziger back—it's where he recorded guitar tracks for Incubus' last two albums, the score for the recent Josh Duhamel film "Scenic Route" and, most notably, parts of Avi-

cii's new album, *True*. He teamed with the Swedish DJ/producer (aka Tim Bergling) for the PRMD/Island release, including the Aloe Blacc-featuring smash "Wake Me Up!," which is No. 5 on the Billboard Hot 100 this week.

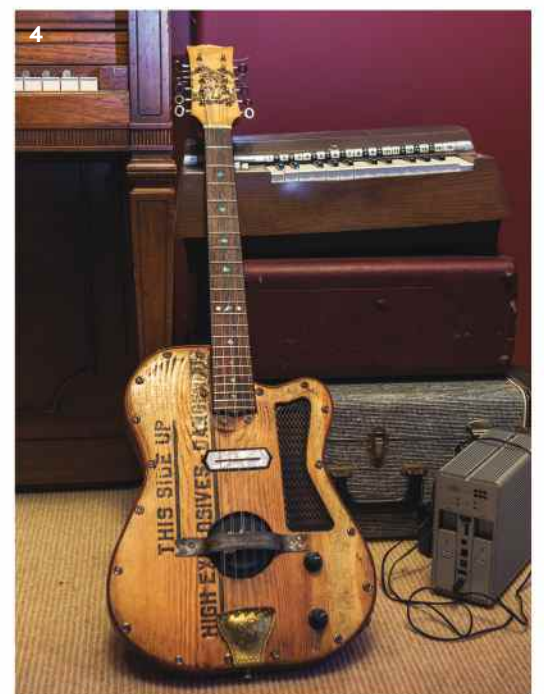
Einziger and Avicii began collaborating in Malibu at the suggestion of Interscope Records senior VP for A&R Neil Jacobson. "The chord progression that became 'Wake Me Up!' was literally the first thing that happened," Einziger says of their initial session. "Tim was sitting at the piano, [then] he pulled out his laptop and started building a rhythmic scheme."

Avicii had Blacc drop by to add to the track. After one listen, the singer had written some rough lyrics. By five in the morning, they had a nearly completed track. "It was very minimal," Einziger says. "Every experience I ever had that came out well didn't feel labored over."

The studio has always had this loose, collaborative vibe, also hosting sessions with Jason Schwartzman, members of Odd Future and Einziger's fiancée, violinist Ann Marie Calhoun. "There is a part of me that likes to be isolated," he says, "but ultimately it's more gratifying to share the experience with someone else." —Phil Gallo



"The more simple my setup is, the more productive I am."



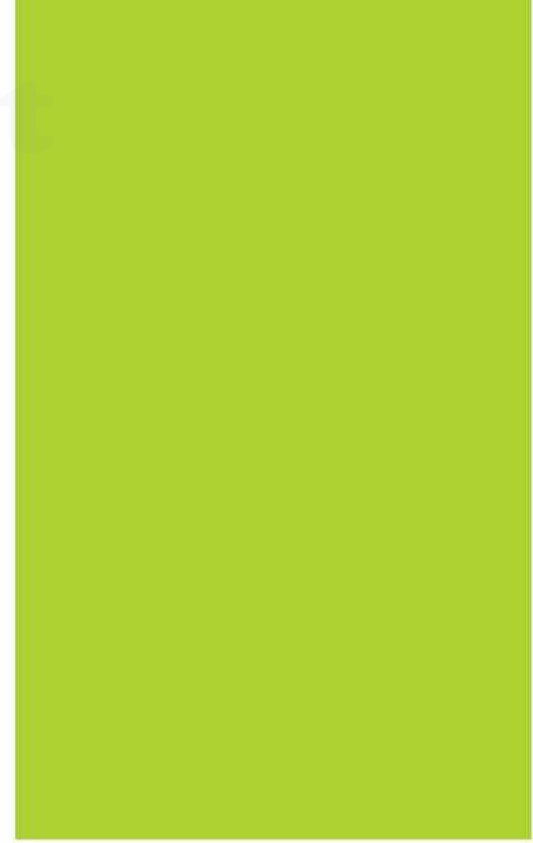
In the 10 months since her death, Jenni Rivera has sold almost as many albums as she did during her entire career.

The Second Life of Jenni Rivera

While her family has had its feuds, albums are poised for release—including an English-language record—along with everything from books to tequila, helping her estate continue to grow
By Justino Águila

WorldMags.net





Last year, Jenni Rivera made a vow to herself: 2013 was going to be her breakthrough moment. She was 43 and already a multimillionaire. As the biggest female artist in regional Mexican, she'd placed 26 songs on Billboard's Regional Mexican Airplay chart, including "De Contrabando" (Of Contraband) at No. 1. Her edgy and romantic songs catapulted her to icon status for a devoted audience of women who saw their own struggles reflected in her work. But she had something more in her sights.

This was the year she was going to star in her own sitcom, part of a plan to capture the mainstream success that would take her beyond her Spanish-language hits. Not that she would leave behind her loyal fan base. A Las Vegas residency at one of the MGM properties would give her a chance to keep in touch with her audience, and it would cut down on the rigors of touring.

She had signed with Creative Artists Agency in hopes of expanding her brand, and was preparing to release a tequila line that she thought her fans would make a strong seller. "Being signed by CAA, knowing that such a huge company would even be interested in me, makes me proud of myself," Rivera said backstage at the Billboard Latin Music Conference in April 2012. "I'm kind of in disbelief that they would want a Jenni Rivera, but I guess now I see the world in a different way."

Eight months later, in the early morning hours of Dec. 9, after a concert for 17,000 in Monterrey, Mexico, a small private jet carrying Rivera and six others disappeared. The news spread quickly, lighting up social media. Two million-plus followers on Rivera's Twitter account received the nine messages she'd sent before takeoff, including a final note to let them know her tablet's battery was about to die.

Later that day, 1,500 miles away in Los Angeles, panic was setting in behind the scenes as family and friends grappled with the news that the plane was missing and had probably crashed. Rivera's manager of nearly a decade, Pete Salgado, awakened from a deep sleep at 5 a.m. "When the phone started ringing, I knew something was wrong," Salgado says. "In my mind I was thinking it had something to do with my aunts because we had just laid my dad to rest the day before. I got out of bed. I picked up the phone. I did not believe it."

Rivera was Salgado's business partner, but she was as close as a sister to him. In the hours that followed he tried to convince himself that she would call.

Instead, news reports confirmed the worst. Rivera's plane was found in pieces in Iturbide, Nuevo Leon, near

a ranch known as El Tejocote. Those onboard also included Rivera's attorney Mario Macias, makeup artist Jacob Yebale, publicist Arturo Rivera (not related), stylist Jorge Sanchez and pilots Miguel Perez Soto and Alejandro Torres. There were no survivors.

Back in Southern California, Salgado joined the Rivera family by 9 a.m. The phones kept ringing as news trickled in. Known for his steady and no-nonsense business demeanor, Salgado stayed calm and focused as hope drained away, and began planning Rivera's public memorial 10 days later, at the Gibson Amphitheater in Los Angeles. The graduation, as the family calls it, aired live on TV, and in attendance were such Mexican stars as singer/songwriter Joan Sebastian, pop artist Gloria Trevi and songstress Ana Gabriel, who performed a moving rendition of Chavela Vargas' "Paloma Negra" (Black Dove).

Salgado's role had shifted. He was handling media inquiries from around the world, many from journalists who knew little about Rivera and even less about her command of the brass-based Mexican music called banda. Her songs were for the lovelorn, and reached beyond generalities in ways that touched everyday women. She sang about a single mother raising children, crooned about love gone awry and belted out vocally demanding tunes about drinking those worries away. She proudly performed crowd-pleasers like "Ovarios" (Ovaries), and was known as "La Diva de la Banda" or "the Diva of Banda."

And one cruel irony was that in death Rivera had achieved what she had dreamed of most of her life. As Spanish-language media outlets rushed to cover the accident, mainstream English-language attention followed closely behind for the first time for the singer who was born to a working-class family in Long Beach, Calif.

The coverage was so plentiful in the days and months that followed, that one Spanish-language TV executive told Salgado that her death helped viewership grow about 30% across the board, on national and local broadcasts. Univision and Telemundo aired continuous programming devoted solely to Rivera, and her story captured the attention of English-language networks—an indicator, Salgado says, that represents the "Latino sleeping giant that everyone goes after."

It is that Latino demographic that is keeping Rivera's businesses thriving. If projections hold, by the first anniversary of her death she will have sold as many albums in America as she did during her entire 20-year career. At the time of her death, Rivera had sold more than 1 million albums in the United States, according to Nielsen SoundScan. In the months since, she has sold 881,000, including 208,000 of *La Misma Gran Señora* (The Same Grand Woman)—released just two days after her death. The set spent eight weeks atop the Top Latin Albums chart and 37 weeks in the top 10. In a sad parallel to the 1995 death of Selena Quintanilla, Rivera was at work on her first English-language album, branching out into hip-hop and dance. The label and the family are working out the details of the album's release, but Universal Music Latin Entertainment plans to introduce Rivera's first posthumous project in Spanish that would be followed by others in a three-year period.

"The reality is that Jenni left at the highest moment of her career," says Victor Gonzalez, president of UMLE, Rivera's distributor under the Fonovisa label. "She had a strong following and was starting to make new fans who were falling in love with her. She leaves a huge void."

Rivera—who was known for the business savvy she acquired at a young age working at her father Pedro's small label, Cintas Acuario—is said to have been worth \$15 million-\$20 million at the time of her death, according to sources familiar with her businesses. Her revenue was anchored in music, but included a TV partnership, a clothing line, beauty products and a syndicated radio program.

In 2010, bilingual cable network mun2 debuted the reality show "Jenni Rivera Presents: Chiquis & Raq-C," which Rivera produced and starred in, alongside her daughter and her offspring's best friend. In the 2010-11 touring season, the TV exposure helped her more than double her average concert draw, from 5,085 to 10,262, with average grosses rising nearly 40%, from \$329,495 to \$460,712. Like regional Mexican acts at the top of their field, Rivera could easily take home \$100,000-\$200,000 per performance. She toured on weekends, but always tried to be at home early on Sundays when her five children woke up.

Between 2006 and 2012, fans bought nearly \$7 million in tickets with an overall attendance approaching 120,000, according to Billboard Boxscore. Milestone sellouts at the Nokia Theatre in 2008, 2009 and 2010 led to a landmark concert across the street in 2011 at the Staples Center attended by nearly 14,000.

While touring was a primary source of revenue for Rivera, her businesses included products ranging from jeans to a line of blow dryers

Fans gather at a memorial for Jenni Rivera at the Gibson Amphitheatre in Los Angeles on Dec. 19, 2012.



"Jenni was heading toward something big and people wanted more. There was this momentum, a major force. People will continue looking for her in one form or another." —Victor Gonzalez, UMLE

and flat irons. The family will open the Jenni Rivera Boutique in Los Angeles later this month, featuring items including mugs and shot glasses, as well as a line of quinceañera dresses created by Rivera's personal designer Adan Terriquez. Plans also call for jewelry, children's clothing and a perfume called Forever, a project that Rivera's daughter Chiquis is completing for her mother, who left detailed notes about these ventures.

The family is also working on a tribute concert in Mexico for the one-year anniversary of Rivera's death. During the summer, Rivera's children, along with 4,000 fans, helped launch the book "Unbreakable: My Story, My Way" (Atria Books). "She dreamed of being a New York Times best-selling author," says Johanna V. Castillo, VP/senior editor at Atria, a Simon & Schuster imprint. "Jenni was a Latina who inspired other women to be strong. She was so resilient."

To date, there have been 24 printings of the book totaling nearly 400,000 copies. Of those, more than 200,000 have been sold in the three months since the release, Castillo says, adding that the book is still No. 1 in Amazon's Spanish store. The simultaneous release of the hardcover and trade paperback in English and Spanish also coincided with a Walmart edition, a first for a Latin artist. Other projects have also been published including "We Love Jenni: An Unauthorized Biography of Jenni Rivera" by Marc Shapiro and Charlie Vazquez and

"Jenni Rivera: The Incredible Story of a Warrior Butterfly" by Billboard's Leila Cobo.

The day Rivera died she was traveling to Mexico City, where she was to tape the final episode of the third season of the country's version of "The Voice," a gig she was originally thinking of turning down. But Rivera—sometimes known for her public feuds with celebrities as much as for her music—sparkled as the gentle, intelligent and endearing coach nurturing young talent. (One of her contestants ultimately won the competition.)

"Jenni was heading toward something big and people wanted more," says Gonzalez, whom Rivera often called for advice. "We realized that no [Latin] celebrity in recent times, not even a politician, has received that kind of coverage. The interest in Jenni illustrates that there was this momentum, a major force. People will continue looking for her in one form or another."

The Rivera estate is being administered by her sister Rosie, who consults Jenni's children regarding pending business. Daughter Chiquis, brother Lupillo and father Pedro all continue to honor their famous relative with songs, tributes and appearances.

CAA is handling the development of a film about Rivera. Chiquis, who this summer was a guest host on "The View" with Barbara Walters, is said to be interested in playing her mother. Lupillo has dedicated many of his performances to his sister, and Rivera's singer/song-



writer father earlier this year was in Mexico promoting his daughter's role as a drug-addicted mother in the independent film "Filly Brown."

Rosie, who promised to take care of her sister's family before she died, has become the family's voice and has managed to keep her sibling's wishes on track. There have been family squabbles. Lupillo, once a rising star in regional Mexican, is said to have been criticized by his family for exploiting his tribute songs to his sister as a way of getting tour bookings. And there was a clash when Lupillo released a photo of himself and his brothers Gustavo and Juan with a wooden cross that was placed at the site of the plane crash. Gustavo maintained that this was supposed to be a private photo, and he and Lupillo aired their sides of the story on Univision.

"We're a family that tries to be united, but we're still grieving," Rivera's sister Rosie says, adding that the last 10 months have been a crash course in learning the music business in the public eye. "A lot of this has been painful, but you just keep a positive outlook as you go through a series of emotions."

Despite the friction, the Rivera estate has remained active, and as the one-year anniversary approaches, family members remain united to sort out business issues. Meetings are still held in the matriarch's office, but no one sits in her chair.

"The family is the committee," Salgado says. "The kids express their opinions and Rosie has been very fair."

In addition to the clothing and beauty lines, there are new projects, some that were already in development before the singer's death. A tequila called La Gran Señora has had a soft launch on the West Coast, with expectations that limited-edition bottles will go on sale nationally soon, according to Salgado.

On the music front, UMLE executives are planning the release of albums through 2016 including the English-language project, which will feature contributions from Snoop Lion and Smokey Robinson (recorded after after Rivera's death) as well as several songs in Spanish. "It's an album that will satisfy her fans, but hopefully make new fans as well," says Gustavo Lopez, executive VP of brand partnerships and digital for UMLE Mexico & United States.

According to Rosie Rivera, an upcoming project will focus on her sister's live performances and divided into a series of three to four albums showcasing a concert during which she performed in genres from banda to mariachi and also played an acoustic set. "Splitting the album up will allow people to savor the music," Rosie says. "This will give Jenni's fans the chills. They will cry, but they'll also party."

And in the TV world, Univision and Telemundo are planning tributes in December, and a series based on Rivera's life is in the works. Reality show "I Love Jenni" recently completed its third and final season. The program, which helped introduce Rivera to a larger U.S. audience on mun2 (part of NBCUniversal), continued in production after her death at the request of the Rivera children who wanted to honor their mother's commitments. In its final season it was the most-watched original program in the history of the network, according to mun2, which reports the show reached a total audience of 5.5 million across all its telecasts during the third season. The series was also the fifth-most-watched program with Hispanic females 18-49 and the seventh-most-watched program, regardless of language, with Hispanic adults 18-49.

"Even though the season is over, those episodes will live on. We are also planning some special moments that we will bring to her fans in the upcoming months," mun2 GM Diana Mogollon says. "December will be a difficult and special month because we're going to be remembering her a year after. We want to make sure we keep her legacy alive."

"I Love Jenni" is the show that helped put mun2 on the map as a cable TV player, attracting advertisers like Toyota. Mun2 executives never expected the show to become a juggernaut, but it stood out from every other reality program the network had tried. Rivera's life as a single mother (who later married) struck a chord, former mun2 senior VP of programming and production Flavio Morales says.

"Advertisers were not afraid to embrace her," says Morales, now executive VP at BIG VIDA Entertainment. "The show created a platform for Jenni and showed that she was more than just a singer. I always knew that [the show] was mutually beneficial, but she was ultimately doing us a favor. She spoke to a generation of people who were from the hood and she understood that."

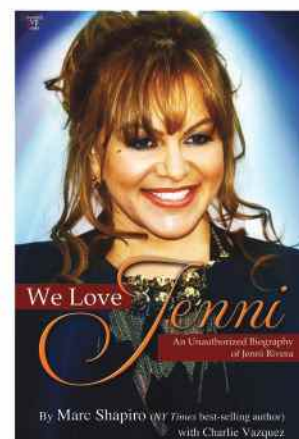
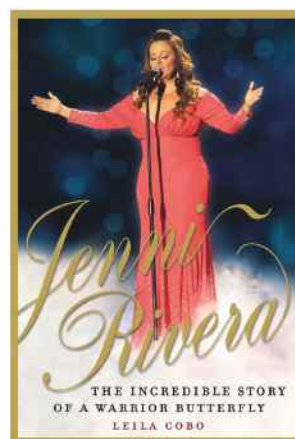
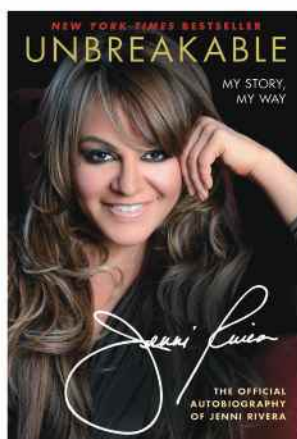
Leticia Juarez, a partner at top-ranking Hispanic marketing agency Castells in Los Angeles, was part of a meeting with Rivera a year prior to the singer's death and discussed the possibility of working together.

"Given that she's an entertainer, we probably would've been developing a lot of really great stuff right now," Juarez says. "People felt that she was speaking to them because she was personable and relatable. She represented perseverance and empowerment. She had a relationship with the Latino market, and brands are about developing content through passion points like music, entertainment and family. All those things she touched."

For producer Lisa "Khool-Aid" Rios, who worked on the "Filly Brown" soundtrack, Rivera was a friend, and all that has followed since her passing has been overwhelming. "It feels surreal, like she's not gone," Rios says. "So much content is continuing. It has been tough seeing everything that's been going on. But I also understand what Pete and Jenni had been fighting for all these years. They wanted to give a voice to Mexican-Americans and were pushing the general-market door open."

Rivera's assistant Julie "Jules" Vasquez, who now works as a producer on a reality show about boxing champ Fernando Vargas, says she's proud to have worked with the singer for five years. "Through Jen I learned what really matters," she says. "She could have all the money in the world, but she would still make time for everyone whether it was a janitor or an executive."

Salgado, who is working on other projects not related to the entertainer, says that he'll always be thankful for Rivera's friendship. "Jenni Rivera never let her disadvantages stop her from doing great and teaching others," he says. "She's a Latino victory story. I'm grateful for the time that I had with her. I hope that generations to come discover her and see her beyond the music." ●



Apart from music, Jenni Rivera's brand covers books and TV, including the posthumous third season of "I Love Jenni" (from left): **Johnny Rivera, Janney "Chiquis" Marin, Rosie Rivera, Jacqui Rivera, Jaylah Hope, Jenicka Rivera, Luna Amira and Michael Rivera.**

Regional Mexican Comes Alive

From dance clubs to arenas and state fairs, regional Mexican is a growing live business across the United States

By Leila Cobo



Business was brisk on a recent Friday evening at Club La Boom, located on the West Side of Columbus, Ohio. Calibre 50, the norteño quartet with provocative, sexy songs, was headlining, and patrons dressed mostly in jeans, hats and boots flowed in from the moment the doors opened at 9 p.m.

The first of three opening acts took the stage at 10 p.m., and by 1 a.m., when Calibre 50 kicked into its first song, there were 2,000 people in the venue, a sellout. Each had paid between \$40 and \$50 per ticket (higher prices at the door) and spent roughly \$18-\$20 on drinks, with Modelo Beer the beverage of choice.

The La Boom scenario is one that plays out every Friday and Saturday night in dance clubs, arenas, convention centers and, increasingly, theaters around the country, as regional Mexican acts of every caliber, genre and stripe perform for their U.S. fans. It adds up to hundreds of regional Mexican “dances” and shows featuring live music every weekend, drawing a minimum of 1,000 per venue.

Julion Alvarez performed for 7,000 fans at the El Paso (Texas) County Coliseum on Aug. 17.

It’s a hugely profitable business, with top acts commanding anywhere between \$60,000 and \$150,000 per night, according to managers and promoters. But just how big the regional Mexican touring market is remains a bit of a mystery, as most venues don’t report ticket sales nor do they promote in English-language media. Still, the segment is increasingly visible as more and more regional Mexican acts perform in venues like Los Angeles’ Staples Center and Nokia Theatre, or under the auspices of major radio networks.

“Regional Mexican acts work [the United States] every weekend, and in Mexico during the week. It’s the hardest-working genre in the market,” says Nadia Sandoval, president of Angelmex Produccion, a marketing and PR firm whose clients include Julion Alvarez and Horoscopus de Durango and who is now branching out into concert promotion and a label. “Even brand-new artists get to work as opening acts in dances. And the better they

do on the charts, the more they earn.”

Unlike Latin pop acts that embark on major tours every few years, regional Mexican artists tour with the same intensity every weekend, every year, everywhere. Banda star Roberto Tapia will perform 80-100 shows in the United States alone this year, which equals two shows almost every weekend for an average audience of 2,000-5,000 people in venues ranging from clubs to convention centers. And La Arrolladora Banda el Limon—one of the most successful Mexican acts today—will play some 200 shows, with upwards of 60 of them taking place stateside for audiences that range between 3,000 for a small club and 20,000 for a state fairground.

According to the RIAA’s year-end statistics for 2012, regional Mexican accounted for 59% of all shipments of Latin music in the United States, including digital sales and streaming. That number mirrors one from the 2010 Census, which indicates that 59% of all U.S. Hispanics identify as having Mexican origin.

If one looks at the top U.S. cities with Hispanic populations, Mexicans are the vast majority in all but a handful. And if one looks beyond the top 60—which include all major cities plus unlikely places like Seattle, Oklahoma City and Raleigh-Durham, N.C.—there is a huge network of smaller locales that translates to a steady stream of business.

That equals hard work. On a recent Saturday, Tapia—enjoying a boost in popularity after his stint as a coach on Telemundo’s “La Voz Kids”—played a fairground in Phoenix until 10 p.m., then took a private plane to San Diego and drove to play at Palenque in Tijuana, Mexico. That gig began at 1:20 a.m., and it was 5 a.m. by the time he finished signing autographs. The next day, he flew to Seattle to play the Washington State Fair. The following weekend, he was due to perform at Texas’ El Paso Coliseum alongside Arrolladora Banda el Limon and at California’s Salinas Sports Complex with Enigma Norteño.

“This audience is always ready to party on the weekends,” SBS Entertainment senior VP Lucas Piña says. “And even the top acts are willing to have different names on the bill.”

That malleability has been key to getting major radio networks like SBS—through its concert promotion arm SBS Entertainment—to present more regional Mexican shows. Last year, for example, SBSE—which is better-known for presenting national tours by Carlos Vives and Ricardo Arjona—promoted five Mexican shows. This year, it will have 10-12, including an Oct. 13 multi-act show at Los Angeles’ Pico Rivera Arena—capacity 6,000—with headliner La Arrolladora Banda el Limon plus El Komander,Codigo Fn and Noe Torres. Likewise, Univision Radio featured acts like Tapia and Intocable at its H2O festival, also in Los Angeles, which



is ground zero for the many faces of regional Mexican music and events.

At the city's Nokia Theatre, which has become a must-play destination for top regional Mexican acts, the first regional Mexican show at the venue was Lupillo Rivera in 2009. That same year, his sister Jenni Rivera famously sold out two nights, amounting to more than \$1 million in ticket sales, according to Billboard Boxscore.

This year, AEG Live will present some 10 regional Mexican shows and plans to up that number in 2014 when it starts programming Los Angeles' Shrine Auditorium, a venue better-suited for concerts where audiences can also dance.

"We want to give the audience both: the baile [dance] and the concert," AEG Live VP of Latin talent Rebeca Leon says.

What Leon sees consistently at the Nokia is an upscale, bilingual, bicultural fan who is willing to pay a steep price to see artists in a more elegant setting.

"They love to dress up—the girls are in heels and dresses. And they love the fact that the Nokia is downtown, super central and a beautiful new complex," she says.

Along with the Nokia, the now-defunct Gibson Amphitheatre and even the Staples Center have been favorite regional Mexican destinations in the area.

"With the growth of theaters in Los Angeles, [regional Mexican acts] can bring more production and lighting, and you have an audience that wants to get dressed up and have a beautiful evening out," Live Nation senior VP of talent Emily Simonitsch says.

That upscale concert-goer goes beyond Los Angeles for certain performances. Last month, for example, the Las Vegas Convention and Visitors Authority marketed the city as a destination for Mexican Independence Day (Sept. 16) for the third consecutive year, with massive promotional campaigns in the United States and Mexico. It's a golden proposition for Vegas, which last year registered 443,000 visitors from Mexico by air alone, a 33.4% increase over 2011 that makes Mexico the No. 2 international feeder market into the city.

For this year's Mexican Independence Day weekend, the city had an additional 22 charter flights come into Vegas from Mexico, and mariachi groups greeted visitors at the airport. The weekend was the 12th busiest of the year, generating 95%

occupancy from visitors who flocked to concerts by Mexican superstars Marco Antonio Solís (Mandalay Bay Events Center), Alejandro Fernandez (MGM Grand Garden Arena) and Luis Miguel (Colosseum at Caesars Palace) in addition to Enrique Iglesias and Marc Anthony, among other acts.

"Based on demographics, [the Mexican market] is our most important market in the entire U.S.," says Henry Cardenas, CEO of Cardenas Marketing Network, the events and concert promotion company that is presenting Fernandez's U.S. arena tour.

But when it comes to regional Mexican music, Cardenas adds, "this is largely not an arena audience. This audience prefers nightclubs, dance clubs, the Aragon in Chicago, the parking lots . . . It's not that they can't fill arenas, it's that with the exception of Los Angeles, audiences prefer other kinds of venues."

There are literally thousands of such venues, and most fall under the purview of Promotores Unidos, a national association of more than 100 members who are promoters and/or managers and venue owners. Members meet as a group four times a year and work together to tackle common problems.

The trend now, Fernandez says, is to promote fewer events on a bigger scale, with multiple acts. "If you have a strong package of four to five groups, people are willing to spend more," he says. Prices for shows vary greatly according to location and performers. But in a city like Chicago, a strong bill can command \$40 in advance and \$60-\$70 at the door, with top acts splitting it 80/20 with promoters after expenses.

Promoters use local media—radio, TV, Spanish-language press and, increasingly, social media—to market the events.

The one area where the regional Mexican circuit lags is major sponsorships, which are very lucrative for big acts that do arena tours—like Vicente and Alejandro Fernandez, Solís and Joan Sebastian—but less so on the alternative venue circuit.

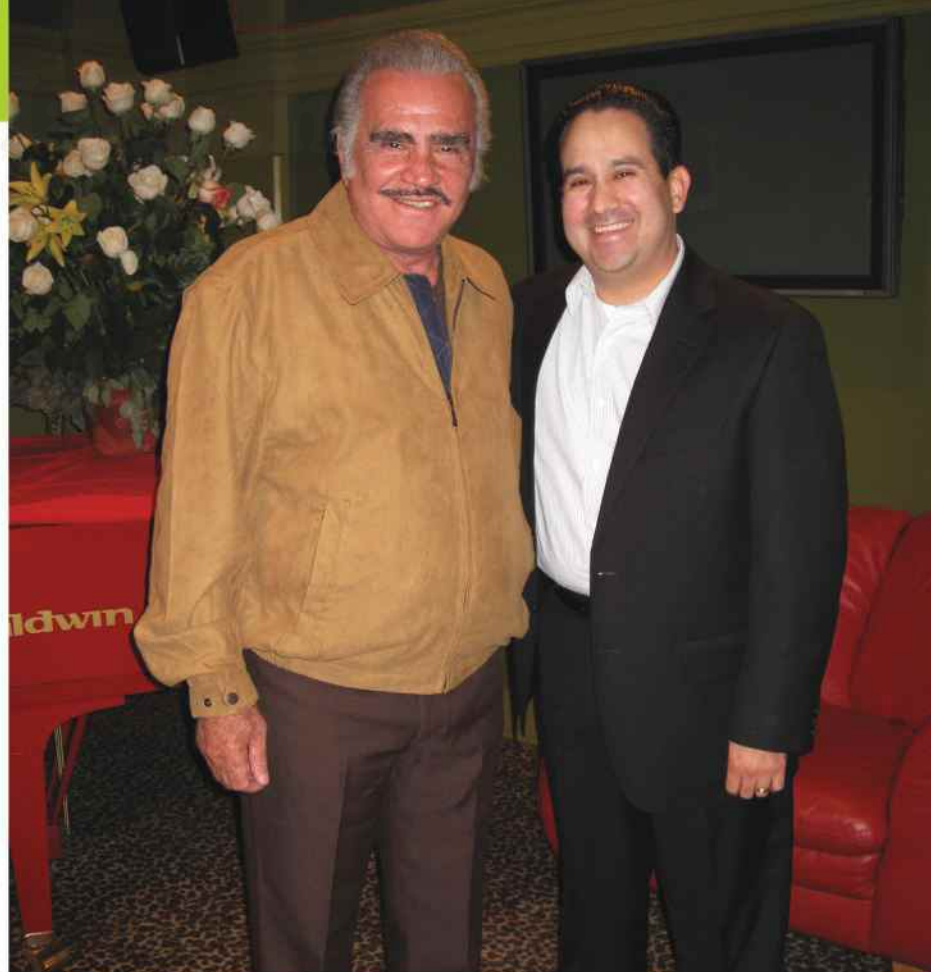
Although it's common to have a liquor sponsorship for individual shows or venues, the more informal and sometimes impromptu nature of the dance circuit—which involves many different promoters and bookings—makes it hard to offer concrete sponsorship packages.

"There's many concerts in many states and sometimes the laws change from state to state," Latino Events CEO Lazaro Megret says. "And the turnaround is so quick—sometimes you have only two weeks before a show—that you don't have the time you get with an arena tour or a pop tour."

Big pop acts are also more lucrative. While the shows are more expensive to produce, ticket prices are higher, says Megret, who regularly promotes shows by Pitbull, Shakira and Maná in Texas.

But, he adds, those acts play fewer dates. "A top regional Mexican act can play 60 dates, averaging 4,000 people. That's 240,000 people. And they do it every year." ●

Vicente Fernandez (left) and Michael M. Felix; inset: Henry Cardenas



From Red Tape To Green Lights

With U.S. tour revenue growing, avoiding visa issues is crucial for regional Mexican acts

Twelve years ago, regional Mexican bands with U.S. tour dates could generally get their visas approved without much red tape. But in the time since 9/11, like many musicians traveling to the United States, regional Mexican acts have faced heightened security, with bumps in the road sometimes resulting in denied entry and the loss of major business. And with some bands earning \$100,000 per show there's a lot on the line.

Those fees are the results of the strong draw that regional Mexican acts have proved to be for U.S. audiences. Michael M. Felix, an immigration attorney based in Los Angeles, says that performances are growing in popularity at venues owned by Native American casino operators. "If you bring a high-power act like Pepe Aguilar, casinos can charge \$100 or more for each ticket and many of these concert-goers will in turn spend money at the casinos," Felix says.

Felix, whose clients include Aguilar, Espinoza Paz, 3BallMITY, Calibre 50 and iconic ranchera singer Vicente Fernandez, joined his father Jesse Felix's visa business in 2001, shortly after finishing law school. Jesse, who is not an attorney, left a bartending job in the '70s and began traveling as a tour manager. The elder Felix eventually began handling visa procedures for Mexican artists touring the States.

Michael stresses that artists planning to travel to the United States

need to leave adequate time to negotiate the visa process. In most cases that's two to six weeks, but more complicated circumstances—if, say, a band member has ever encountered trouble with the law in the States—can take much longer.

Usually, Michael says, the bands that he works with are well-known internationally, which helps establish that they're traveling for work. Letters from supporting sources like unions and venues are part of the visa process.

Band manager Jesus Tirado, who works with several groups including Calibre 50, says getting visas can be tricky if an artist is not prepared.

While there is plenty of work in Mexico, Tirado says, many Mexican bands often travel to the United States when the weather isn't good south of the border, usually in June, July and August.

Because regional Mexican is the most popular genre of Latin music in the States, Michael Felix has noticed an uptick in the number of sponsorships from major companies that want to be associated with these artists.

"Companies like Target and Walmart are seeing the potential of the spending power of Hispanics," he says. "A lot of the music business now is about touring, and Mexican-Americans spread out throughout the U.S. from L.A. to North Carolina, and New York makes for a huge market."

—Justino Águila

YOUTUBE 3.0

SHOW ME THE MONEY

There's no doubt that established and upcoming artists can make money on YouTube. But are they being paid enough?

BY ALEX PHAM

KEY POINTS

SUSTAINABLE ECOSYSTEM

The ever-expanding "YouTube economy" is fueled by rights management companies like AdRev and Audiam, as well as such multichannel networks as Maker and Fullscreen.

DOUBLING REVENUE

Music rights holders collect "hundreds of millions of dollars" a year from YouTube, with ad revenue for majors more than double a year ago.

PARTNERS WANT MORE

YouTube shares about 55% of ad revenue with premium content partners, according to creators. Many channel owners are lobbying to get 70%.

ADSENSE WORKS SOMETIMES

Some creators complain they can't make a living off YouTube's AdSense revenue, while others see it as an opportunity to engage audiences.

NEW CABLE TV

"YouTube is the new Comcast," Upfront Ventures' Mark Suster says, speaking to the platform's power over distribution in online video.

At 26, Lindsey Stirling is already a seasoned YouTube veteran—a Los Angeles-based artist who has blazed a career path through the platform, garnering more than 3 million subscribers whose views generate enough steady advertising revenue to pay her bills. Stirling's story has been told numerous times—landed a spot on "America's Got Talent" in 2010, made it to the quarterfinals only to be drummed off because judges felt she lacked star quality, picked herself back up and turned to YouTube, where fans ultimately judged her differently.

That was then. Today, Stirling and YouTube have found themselves at the threshold of a new age—one that presents both with challenges as they mutually rely on each other to achieve their respective ambitions: Stirling as a mainstream artist—and not just a YouTube artist—and YouTube as the world's most important platform for all video content, not just user-generated videos.

Like Stirling, YouTube has gone through several phases during its brief existence. When it launched eight years ago, the focus was on building audience and scale. When YouTube celebrated its fifth anniversary in 2010, the platform embarked on its second phase—a search for premium content, from both professional filmmakers and a burgeoning class of pro-am content creators like Stirling, whose videos make up in loyal fans what they lack in lavish budgets and special effects.

Now comes the third, and arguably most critical, phase for YouTube: Making money. To be sure, YouTube has generated billions of dollars in advertising revenue. In 2013 alone, accord-

ing to estimates from Barclays Bank, YouTube is expected to ring up \$3.6 billion in revenue for parent company Google, which bought the online video company in 2006 for what then seemed like a princely sum of \$1.7 billion. Barclays projects that YouTube's revenue will grow 20% in 2014 to \$4.3 billion. Because Google isn't required to report YouTube's financials, few outside the Silicon Valley technology company know exactly how much advertising YouTube generates and whether it's profitable.

Nevertheless, YouTube is laser-focused on making its platform pay off, for both itself and content creators like Stirling. Its ability to do so also will affect the fortunes of a growing class of companies that form a so-called "YouTube economy." These include startups that provide YouTube-specific tools and services: Zefr, Audiam, AdRev, Maker Studios, Fullscreen, BigFrame and Rumblefish, to name a few.

The irony is that the more successful YouTube becomes, the more others expect from it. In the early years after the company introduced its Partner Program in 2007, allowing its more popular content creators to share in the ad revenue generated from their videos, getting a check for any amount from YouTube was a giddy novelty. In some ways, it still is—no other major social media platform pays users for the content they post.

But with livelihoods, careers and business plans dependent on YouTube, its content partners are demanding more: a greater share of the revenue, a bigger say in the design of the site, more traffic directed at their videos and richer fan data, including subscriber emails, among other things. As a result, YouTube's ability to balance its own needs with the many and varied interests of creators who upload more than 100 hours of video to its platform every minute could very well determine how smoothly this next phase of monetization goes.

"I could definitely live comfortably off of the money I get from YouTube, if that's all I wanted to do," Stirling says. "But I want to do more. I want to be a top touring artist, as well as a YouTube artist. But touring is expensive, and YouTube money alone can't pay for that."

THE HAND THAT FEEDS

In June, Los Angeles entrepreneur Jason Calacanis blasted out an email titled "I ain't gonna work on YouTube's farm no more."

His provocative premise: "If you are a content company trying to build a 'YouTube business,' you are investing in your own demise." Calacanis argued that YouTube's take of the ad money—at approximately 45%—is too high, and that YouTube needs to do a better job of connecting content creators with their audience.

In a second email a week later titled "A YouTube Creators' Bill of Rights," he demanded, among other things, that YouTube lower its take from 45% to 30% to be more in line with iTunes and Google Play, that viewers have the option to share their email addresses with creators and that

creators design and customize 80% of their channel pages.

While not everyone agreed with Calacanis, his rant echoed similar complaints within the YouTube community, sparking a debate about how the platform could do a better job of helping its creators make more money.

The most popular rallying cry among YouTube critics centers on the split that the company offers to more than 1 million content creators who are in its Partner Program, which is open only to the platform's more prolific and popular video contributors. According to Calacanis and others, program members receive 55% of the ad revenue generated by their videos, with YouTube keeping the remainder. YouTube declined to verify the split, citing confidential contract terms.

Whether a 45% take is reasonable depends on how one views YouTube—as a social network or content distributor. Compared with Twitter, Pinterest and Facebook, which don't share any ad revenue with their users, YouTube's split is generous, says Steve Raymond, chief executive of BigFrame, a boutique YouTube talent agency and multichannel network. But when compared with digital content distributors like iTunes, Google Play or Xbox Live, all of which take 30%, YouTube's 45% looks relatively high, Raymond says.

The pressure to get YouTube to provide a more generous share also comes from the ad rates that creators earn from the platform. At around \$2.50 per thousand views, many individual creators complain it's not enough to earn a living. To generate the amount of income equivalent to federal minimum wage, a YouTube creator's videos would need to garner at least 500,000 views a month, or roughly 6 million per year.

YouTube declined to respond directly to Calacanis' arguments, but in interviews with Billboard, senior executives addressed several of his points, including the revenue split.

"When I think of what YouTube is offering, it's expensive to do what we do," YouTube director of content partnerships Chris Maxcy says, adding that the platform spends hundreds of millions of dollars a year developing and maintaining its streaming infrastructure and

supporting an ad sales force that's largely absent in a pure download business.

"It's also hard to compare YouTube with download stores, because we're often paying multiple parties—creators, publishers, labels and other rights holders—whereas download models pay only the publisher," Maxcy says. "When you add all that up, we clearly pay out to rights holders the majority of what we bring in."

Ironically, this tension is good news for YouTube, because it signals a turning point in the video giant's tumultuous relationship with the entertainment industry, where monetization has replaced copyright as the No. 1 issue.

"YouTube is the new Comcast," says Mark Suster, managing partner at Upfront Ventures and an investor in Maker Studios, whose 60,000 YouTube channels generate about 4 billion views a month. Suster, referring to the recent showdown between the cable company and CBS over carriage fees, believes that a similar dynamic is happening with YouTube and its creators. The showdown earlier this year between YouTube and Vevo is an example. The two privately negotiated a confidential revenue split, with YouTube parent Google investing between \$40 million and \$50 million for a stake in Vevo.

DESIGN AND DISCOVERY

Another flash point has been the way YouTube directs eyeballs. Content creators are increasingly vocal about aspects of the platform that affect them personally—from the size and placement of the links on an artist's page to the algorithm that serves up recommendations for what to watch next—all of which can affect an artist's revenue.

At VidCon, an annual conference independently organized by YouTube creators, the audience chastised YouTube executives for not doing a better job of surfacing their videos to viewers—even to those who have clicked on the "subscribe" button to indicate they want to see more of the artist's videos.

"Many of my subscribers aren't seeing my videos," says Peter Hollens, whose music channel has 359,000 subscribers. "That doesn't make sense to me."

Hollens and other creators have also chafed at not being able to contact their viewers directly to notify them of a new video, an upcoming tour or a new product, be it an album, comic book or T-shirt.

At VidCon, YouTube sought to address this complaint with a feature called "Top Fans," which lets creators find out who their most frequent viewers are and allows them to view the fans' Google Plus profiles and send them messages through Google's social network.

YouTube's recent design changes, made to give all YouTube channels a cleaner and more unified feel, have frustrated many creators. And tweaks in YouTube's recommendation algorithms, designed to spur viewers to discover new content, have irked platform veterans who want viewers to remain on their channels.

"Clicks take viewers away from my channel," Stirling says, ticking off a list of changes that have made it harder for her to make money. "And there are fewer branding opportunities on the page because I can't design my page as much as I used to."

How YouTube gets its users to explore content on its platform while keeping the experience simple and customized to individual users is "probably the topic we debate more than any other single issue here," YouTube chief marketing officer Danielle Tiedt says. "It's a balance we have to strike."

Tiedt says the principal driver behind YouTube's design changes is engagement—what will get viewers to stay on YouTube longer. That often means recommending a wide array of choices to YouTube's viewers, not just a selection of videos on the same channel.

The quest to get users to increase their time on YouTube by exploring new content sometimes runs counter to the desire of creators who'd rather keep their audience glued to their own channels. The competition for eyeballs is compounded by the fact that 100 hours of new content are uploaded to the platform every minute, up 39% from 72 hours in May 2012. At the same time, YouTube's audience grew at a slower rate of 25%, from 800 million unique monthly visitors to 1 billion.

THE BIG PICTURE

So what's YouTube doing to make more money for itself and everyone else on its platform?

While YouTube hasn't disclosed how much money it has remitted to content creators, in a statement the company said, "The music industry is currently making hundreds of millions of dollars annually from having their content on YouTube. Music ad revenue for major record companies has more than doubled year over year."

Part of that increase has to do with the sheer volume of new videos added daily. But another reason has to do with Content ID, YouTube's proprietary technology for identifying copyrighted content. When tied to its content management system, rights owners not only manage their own videos but also sift through billions of videos uploaded by others.

Rather than issuing takedown notices as they would have in past years, rights holders are increasingly doing the opposite—allowing infringing videos to stay up, switching on ads and claiming a percentage of the ad revenue. Some artists have

REVENUE

2013 \$3.6 BILLION
2014 (ESTIMATED)
\$4.3 BILLION

55%

AVERAGE ARTIST
SHARE OF AD REVENUE



NUMBER OF VIDEOS
CLAIMED BY MORE
THAN 5,000 RIGHTS
HOLDERS THROUGH
CONTENT ID **200 MILLION**

AMOUNT COLLECTED ANNUALLY BY PUBLISHERS,
LABELS, ARTISTS AND OTHER RIGHTS HOLDERS FROM ADS
MORE THAN \$700 MILLION

AMOUNT PSY COLLECTED
IN 2012 FROM ADS FOR
"GANGNAM STYLE"
**MORE THAN
\$4 MILLION**

NUMBER OF
CHANNELS
EARNING
REVENUE
THROUGH
YOUTUBE
PARTNER
PROGRAM

**MORE THAN
1 MILLION**

VIEWS

30 BILLION

NUMBER OF THOSE VIDEOS
MONETIZED THROUGH ADS

15 BILLION

NUMBER OF MONTHLY VIDEO VIEWS
INVOLVING COPYRIGHTED MUSIC

PERCENTAGE OF TOTAL MUSIC VIEWING ACCOUNTED
FOR BY THE TOP 2,000 OFFICIAL ARTIST CHANNELS

90%

**MORE THAN
100**

HOURS OF
VIDEO UPLOADED
EACH MINUTE

MOBILE
VIEWS
AS A
PERCENTAGE
OF TOTAL
WATCH TIME

**MORE THAN
25%**

even encouraged fans to make “response” videos with their songs, then diving into Content ID to claim those videos and start placing ads on them.

“Our system lets you monetize what your fans upload,” YouTube director of product management Shiva Rajaraman says.

Only about half of the estimated 30 billion monthly YouTube video views using licensed music have ads placed against them, says Jeff Price, co-founder of Audiam, a startup that manages YouTube rights for artists. Price believes the remainder, roughly 15 billion monthly views, represents an opportunity to generate an additional \$700 million-\$1.2 billion annually for rights holders.

Outside of Audiam, a number of companies have built their business models around claiming user-uploaded videos through Content ID, including Zefr, AdRev, Rumblefish and Audiosocket.

TRUEVIEW: PATH TO PROFIT?

At its core, YouTube’s business model revolves around serving up contextually relevant advertising and branding opportunities. While the company has launched a paid subscription option for channels and linked its Google Play store to facilitate download sales, the lion’s share of its revenue continues to come from ads.

YouTube’s ad inventory is managed by its parent company’s sales force of 12,000 people, who sell ads across Google’s myriad product lines—from search and email to maps and video. But the arena that offers the most growth potential is mobile, where 40% of YouTube’s views are generated in the United States and 25% worldwide.

In the first half of 2013, YouTube says it tripled its mobile ad revenue from a year earlier, albeit from a modest base.

“A year ago, we had a token mobile advertising business,” says YouTube VP of sales and marketing Lucas Watson, who declined to disclose dollar amounts. “Now it’s more than tripled, and it’s exploding in terms of growth.”

Ad rates are also starting to rise, and Watson credits a portion of that growth to YouTube’s new premium ad product—TrueView, where viewers are given the option to skip an ad and advertisers pay only when people opt to watch their ads.

“We’re laying the groundwork for sustainable monetization for years to come,” Watson says. “The angst that we’re experiencing now comes from having a platform that’s had crazy adoption and growth. The feedback we get tells us that people care. These are good problems to have.”

Best Practices Are In The Details

By William Gruger and Alex Pham

Maximizing your visibility and potential on YouTube can come down to the keywords and labeling that will make you pop in search, and keep viewers on your channel once they get there. Here are eight tips for creators to boost their videos’ performance.

1. In-frame annotations:

Whether it’s used for getting viewers to subscribe, as Major Lazer does here, or sending viewers to places to buy merchandise, annotations within the video frame perform three to 10 times better than links presented outside the video frame.

2. Branding: Include the logos of partners, sponsors, labels and publishers alongside your own.

3. Playlists: Create playlists as channel posts to keep viewer within the channel. Like strategically placed bread crumbs, create in-video messaging, annotations, end-cards and links to send viewers to a playlist.

4. Artist/song title as video title: A video’s title must be relevant to the contents of the clip and include keywords first. So for music it’s important to follow the format of artist first, song title second and brands third.

5. Channel name and avatar: The channel name is different from your channel URL and is very important to searching. The avatar should be visually compelling, representing the channel’s personality, yet be simple enough so that the image isn’t distorted as a thumbnail.

6. Description: A good description is critical to driving subscriber acquisition. The first few words of the description appear in truncated form across the site, so it’s vital to accurately describe the video’s content as simply as possible with relevant keywords.

7. ISRC in the metadata to generate “buy” links: YouTube classifies everything into two buckets—YouTube and everyone else. By properly claiming an international standard recording code and entering the relevant information as a part of the metadata, YouTube will generate “buy” links to iTunes, Amazon and Google Play, creating a crucial sales driver.

8. Keywords in tags: To attract relevant advertising, enter keywords in the tags field that include the names of similar artists, songs, target demographic or trends. Update keywords in older videos as new trends, artists and similar songs emerge.

SOURCES: IADMUSIC, YOUTUBE CREATOR HANDBOOK (V. 4), TOPSPIN

The image shows a YouTube video player and channel page for Major Lazer's "Scare Me" featuring Peaches & Timberlee. The video player has annotations 1, 2, and 3. The channel page shows the video title (4), channel name (5), and video description (6). The video description includes links to buy the song on Google Play and AmazonMP3 (7). An advertisement for Jay Z's Magna Carter World Tour is shown (8).

Big Frame Tackles The Little Screen

At 3.6 billion views and counting, a new talent agency has evolved in the YouTube ecosystem that bends the rules to work with the social age

With online video, it's hard to know whether you've made it or are just about to lose it. That's how it was for Sarah Penna as she stood in the middle of a video shoot in the baking California desert, needing to make an immediate addendum to a film contract.

Penna's client, MysteryGuitarMan, had decided to put his special effects supervisor, Freddie Wong, into the clip. But Wong wasn't part of the sponsorship agreement struck with L'Oreal.

With the nearest big-city entertainment lawyer hundreds of miles away, Penna dumped out the Wheat Thins she was carrying for lunch and scribbled the terms for a new talent contract on the flip side of the empty cardboard box. She handed the contract to two bemused L'Oreal executives who had come along to observe a shoot for a YouTube music video that would feature a cameo of their Fructis hair gel. The execs graciously signed the contract, and Penna's shoot was back on track. The video, "Desert Duel," debuted a few weeks later in August 2010 and drew 2.3 million views—a happy outcome for both MysteryGuitarMan and L'Oreal.

Such improvisation remains routine in the world of YouTube videos, where creativity is unencumbered by conventions, largely because YouTube is still too young to have any.

Penna teamed with former NBCUniversal VP of product and strategy Stephen Raymond in 2011 to found Big Frame, a boutique talent management firm in Culver City, Calif., that specializes in YouTube talent. Its 300 clients, including Dave Days, DeStorm Power and Brittani Louise Taylor, have generated a combined 3.6 billion views in the past two years.

Big Frame brokers deals for its clients with such brands as Sony, Chevrolet, the Home Depot, Virgin Mobile, Macy's and Pepsi. Those deals can generate several hundred dollars per thousand views (CPM) compared with a CPM of \$2-\$3 for AdSense advertising.

In addition, Big Frame also helps its clients leverage an advantage that one would expect of a platform like YouTube: the network effect. In a recent strategy session with a new client, country singer/songwriter Hannah Mulholland, Penna mapped out a plan that included pairing her client with music producer Jon Callender and hooking up the 22-year-old performer with a recording studio in Venice. When Mulholland mentioned her interest in starting a second, behind-the-scenes channel to support her main music channel, Penna suggested she join one of Big Frame's two lifestyle networks, Wonderly or Polished, to share fashion and beauty tips with her fans and, eventually, score sponsorship deals.

"I'm getting to meet a lot of different people who can help me with my career," says Mulholland, who starred in the 2012 Red Bull Music series "Exit Vine." "Before, it took me a week to break 1,000 views. Now it takes me less than a day."

To make more of these introductions, Big Frame built an automated system called Viewfinder that lets Big Frame clients support each other by giving other creators a shout-out in their own videos, promoting them on Twitter, giving their videos a thumbs up or writing an encouraging comment.

The small firm and its novel approach to managing YouTube talent has attracted more than \$3.4 million from Anthem Venture Partners, DFJ Frontier, New World Ventures, Lowercase Capital, Peter Gotcher, Adam Lilling and others.

"YouTube's great at providing creators with a platform and an audience, as well as a basic way to monetize through AdSense," Big Frame chief executive Raymond says. "What's missing are the marketing infrastructure to drive views and the premium ad sponsorships. That's what we bring." —AP

Five Ways To Make Money From YouTube

By William Gruger

1. GET A PARTNER

YouTube's Partner Program allows YouTube channel owners to enable monetization on their content, allowing them to earn a portion of the revenue from the ads that run against their videos.

But content creators can also monetize in partnership with multichannel networks (MCNs) like Maker Studios, Fullscreen and Machinima that work within the YouTube ecosystem by "signing" quality content creators and then offering services beyond simple channel monetization. By signing to MCNs, musicians, artists, comedians, vloggers (video bloggers) and other YouTube content creators void a portion of their contract with YouTube in order to take advantage of the benefits that the MCN provides. In turn, the MCN uses its pooled subscriber base of the hundreds, sometimes thousands, of artists signed to its network in order to collectively bargain for higher ad rates from YouTube, as well as work to find other lucrative financial opportunities for content creators outside of the platform.

2. FIX YOUR METADATA

In an op-ed for Billboard, SONGS Music Publishing CEO Matt Pincus wrote that "there are currently billions of streams of music being watched by millions of people on YouTube, for which songwriters and their music publishers are receiving no money." This is because both YouTube and the MCNs aren't in the business of alerting publishers when they're owed money. Unless publishers do so themselves, songwriters will miss out on money they're owed from ads running against videos that feature their music.

Brandon Martinez is co-founder/CEO of Brooklyn-based INDMusic, which works with label partners like Mad Decent and original content programmers like Ahmir "Questlove" Thompson's Okayplayer to monetize not just the video portion of YouTube, but the publishing and recording rights as well, by helping publishers claim what they're owed from YouTube. It's this knowledge of YouTube's back-end and the nuts and bolts of rights management on the platform that allowed the company to capitalize on Baauer's "Harlem Shake" viral phenomenon.

"As a music partner, there's very specific metadata that you need to have in your uploads, which will greatly benefit you," Martinez says.

That "specific metadata" is an international standard recording code (ISRC) that computers use to identify the unique sound recording that must be properly claimed through the RIAA, a process that isn't so commonly known.

3. MAKE IT STICKY

Using ISRCs to link to online retailers like iTunes is just one of many ways that the YouTube platform can be used as a tool to promote other lucrative sources of artist revenue.

On-screen annotations, playlists and properly tagged metadata help an artist's video find the right fans and keep them engaged. This in turn gives YouTube's algorithm more specific information about who watches the video, which is more valuable to advertisers. Higher engagement also means longer time spent on a video, a stat that now plays an important role in YouTube's algorithm to determine what appears in the "related videos" section, which often creates the highest referral traffic to the other clips on an artist's channel.

4. BUILD A PAYWALL (MAYBE)

In May, YouTube followed Hulu, Netflix and other content providers that offer a subscription-based service by launching a paid plan of its own, allowing channel owners to charge subscribers a monthly fee in order to view content.

Content creators who have elected to monetize their channel in this way are free to charge any price above \$0.99 per month. To date, most charge \$2.99. For the Google-owned content giant, the introduction of paid, subscription-based channels represents a significant departure from the free, ad-supported model that has sustained YouTube thus far.

While the paid-subscription option is technically a way one could make money from YouTube, it isn't exactly a revenue avenue that musicians should consider just yet. A paywall creates a barrier to entry for viewers, thereby lowering the probability a casual user will stumble across content, and the preponderance of free music elsewhere will divert a listener's attention.

5. BUILD A TEAM

As the YouTube platform continues to mature, so will its various paths to monetization, and each day there are new companies in the space that continue to push the boundaries of the platform.

RightsFlow works with labels, artists and other music services to simplify the often-complicated licensing process, helping creators ensure they're claiming the rights to their videos.

INDMusic works with Tubular Labs, a leader in delivering video audience analytics and insights through a real-time dashboard that aims to help YouTube creators better develop their audience. Fullscreen, and other MCNs, work to facilitate lucrative, direct relationships between artists and brands by encouraging creative sponsorship opportunities. ●

The Sound

From an indie-rap hero's surprise takeover to a hard rocker's Nashville power move, our top 10 producers broke big boundaries and crafted even bigger hits. Here, we head behind the boards and profile the soundmen who ruled the charts.

Ryan Lewis

IN AUSTRALIA THEY'RE called "op shops."

Thanks to his international smash hit, and six-week Billboard Hot 100 chart-topper "Thrift Shop," Ryan Lewis, 25, has newfound knowledge of and appreciation for thrifting culture around the world. Wherever Lewis and Macklemore, the rapper and his key collaborator, travel in support of their platinum debut album, *The Heist*, fans unfailingly regale the Seattle duo with tales of their own adventures in second-hand clothes shopping—a pastime with unexpectedly universal appeal.

"We thought it was a fun, kind of weird, pretty catchy song that would do really well among a small pocket of people that liked thrift shops—almost like a cult audience," Lewis says. "And then the next thing you know you're on the other side of the world and it's playing out of bars and taxis. It's still kind of jaw-dropping to me."

"Thrift Shop," a song with a playfully irrepressible saxophone loop and lyrics extolling the virtues of a good bargain, catapulted Macklemore and Lewis to pop-star status, a quantum leap from the indie-rap circles in which they were used to traveling. To date, the video for the song has racked up more than 425 million views on YouTube, helping drive it to platinum status seven times over and a comfortable position as the biggest-selling song of the year.

A lightning-in-a-bottle hit like "Thrift Shop" is any producer's dream, but Lewis stands apart in 2013 for his work on two subsequent singles that rode similar waves to cultural ubiquity. "Can't Hold Us," a foot-stomping, piano-filled party anthem with a soulful hook courtesy of Ray Dalton, also reached No. 1 on the Hot 100 this year, making Macklemore and Lewis the first duo in the chart's history to crack the top spot with both of its first two singles.

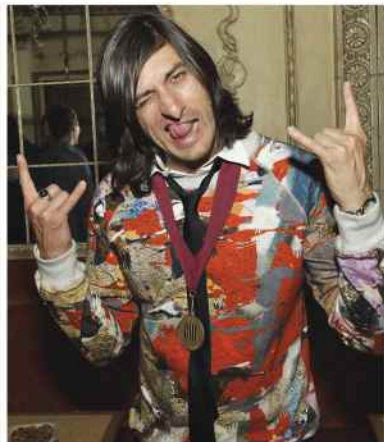
Third single "Same Love," featuring Mary Lambert, was an anthem of a different kind. The poignant and personal ballad became an unofficial song of the gay rights movement due to its stance against homophobia. First released in July 2012, the song climbed to No. 11 on the Hot 100 this year—a position it held for four nonconsecutive weeks—in a surge of popularity following the Supreme Court's landmark decision in June to overturn the Defense of Marriage Act.

"The piano in that song, to me, felt like a throwback to the civil rights era," Lewis says. "And with the issue of gay rights and gay marriage, I think that's exactly what we're in right now. It's the biggest civil rights movement of our generation."

Methodology

The rankings for the top producers are based on accumulated Billboard Hot 100 points, incorporating sales, radio and streaming data provided by Nielsen SoundScan and Nielsen BDS, for the issues dated Sept. 1, 2012, through Aug. 31, 2013. If more than one producer is credited on a track, points for that title are divided equally among each producer.

Selectors



#2 Jeff Bhasker

LOS ANGELES PRODUCER Jeff Bhasker is one of 2013's most dominant, most diverse soundmen. He's responsible for six singles on the Billboard Hot 100 during the period measured, including fun.'s "We Are Young," which spent six weeks at No. 1. Bhasker earned a song of the year Grammy Award for the track and worked on the band's chart-topping singles "Carry On" and "Some Nights." The keyboardist/songwriter/producer, who made his breakthrough with Kanye West's 2008 album *808s & Heartbreak*, also co-produced Bruno Mars' "Locked Out of Heaven" (six weeks at No. 1) and helmed P!nk's "Just Give Me a Reason" and Alicia Keys' "Girl on Fire."

Bhasker works in a variety of genres, but one thing is constant: He always looks to pull the best out of an artist. "Once the first five songs got done for fun., I told them, 'We're making the album of the year,'" Bhasker says. "That comes from Kanye. When we're working on his albums we're not settling for anything less than making an album that will have an impact on society. This is an album of the year-caliber release. It's not about winning; it's a standard to try and live up to." —*Emily Zemler*



Songs on Hot 100
▶ 6

Biggest hit
▶ Fun, featuring Janelle Monáe, "We Are Young" (No. 1, six weeks)

Other notable songs
▶ Bruno Mars, "Locked Out of Heaven" (No. 1, six weeks)
▶ P!nk featuring Nate Ruess, "Just Give Me a Reason" (No. 1, three weeks)

If Lewis has a signature as a producer (he doesn't think he does), perhaps it's a propensity to look at songs as moments, bringing out and highlighting their particular tones, themes and vocal idiosyncrasies. The sober "Same Love" demanded a composition that was virtually the polar opposite of barnburner "Can't Hold Us." During the making of "Thrift Shop," he says he nearly gave the song to another producer after weeks of failing to find an appropriately goofy melody for the topic at hand. "I was landing too much on the sinister side, where it was sounding like a really serious hunt to find clothes," he says.

Lewis also prefers live instruments to sampling, an approach that distinguishes virtually all of *The Heist* from much of hip-hop and pop radio. Influenced by the baroque instrumentation of indie bands like Beirut, Arcade Fire and singer/songwriter Sufjan Stevens, he routinely brings in horn and string sections to bolster his beats. Players on the album, including trumpeter Owuor Arunga and violinist Andrew Joslyn, largely hail from Seattle, making the project a rare hometown affair that's also an international blockbuster.

"We had an interest in doing something that was different but also felt natural to us," Lewis says of *The Heist*. "I found people who were willing to work with me and were also incredible local musicians."

Macklemore and Lewis have been on tour criss-crossing the globe since the release of *The Heist* last October, but they've managed to eke out some time to start work on LP No. 2. Lewis says they've amped up writing and producing efforts as they've become more comfortable on the road. But it's still early in the process, and with its last three singles still hovering in the top 50 of the Hot 100, the duo isn't in any hurry.

"One of things that we did with the last album that I know I want to do again is take our time and live a little bit of real life while we're recording," Lewis says. "Everything changes between your first and sophomore albums, and I think the most important thing for us is to get back a sense of normalcy." —*Reggie Ugwu*



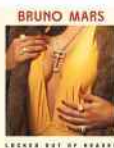
Songs on Hot 100
▶ 3

Biggest hit
▶ Macklemore & Ryan Lewis featuring Wanz, "Thrift Shop" (No. 1, six weeks)

Other notable songs
▶ Macklemore & Ryan Lewis featuring Ray Dalton, "Can't Hold Us" (No. 1, five weeks)
▶ Macklemore & Ryan Lewis featuring Mary Lambert, "Same Love" (No. 11)



The Smeezingtons' Philip Lawrence, Bruno Mars and Ari Levine (from left)



Songs on Hot 100
▶ 3

Biggest hit
▶ Bruno Mars, "Locked Out of Heaven" (No. 1, six weeks)

Other notable songs
▶ Bruno Mars, "When I Was Your Man" (No. 1)
▶ Bruno Mars, "Treasure" (No. 5)

#3 The Smeezingtons

EACH MEMBER OF the Smeezingtons—the trio of Bruno Mars, Philip Lawrence and Ari Levine—adds his own special sauce: Lawrence is a melody and lyrics maestro, Levine has recording-engineer smarts, and Mars is, well, Mars, touching everything Smeez-related with his kinetic virtuosity. "Nine times out of 10, Bruno will be on the piano, singing something," Levine says. "I'll have a beat going, and Philip will be figuring out lyrics and melody. Whatever sparks something, we just try not to mess it up."

After forming in 2009, the Smeezingtons quickly landed blockbusters like Cee Lo Green's "F**k You (Forget You)," B.o.B's "Nothin' on You"—their first Billboard Hot 100 No. 1—and, of course, Mars' own solo debut chart-topper, 2010's "Just the Way You Are." This past year, Mars' second album, 2012's *Unorthodox Jukebox*, spawned three top 10s for the crew and helped it land its second producer of the year Grammy nod. "To be nominated for a Grammy before you're 30—you don't expect that, ever," Levine says. —*Matt Diehl*



Miley Cyrus, Mike Will Made It and Trish Cyrus (from left)

#1

Mike Will Made It

WHEN MIKE WILL Made It's sonic signature—a woman purring his name—laces a track, expect a hit to follow. “Am I the producer of the year or what?” the 24-year-old Atlanta native jokes. He has much to be excited about. After becoming hip-hop’s most ubiquitous producer, thanks to hits with Lil Wayne, Drake and 2 Chainz, he made inroads into R&B with Kelly Rowland (“Kisses Down Low”) and Rihanna (“Pour It Up”), and is set for pop domination: “We Can’t Stop,” by rumored girlfriend Miley Cyrus, peaked at No. 2 on the Billboard Hot 100, and the duo collaborated on much of her new *Bangerz*.



Songs on Hot 100
▶ 12

Biggest hit
▶ Miley Cyrus, “We Can’t Stop” (No. 2)

Other notable songs
▶ Lil Wayne featuring Drake & Future, “Love Me” (No. 9)
▶ Rihanna, “Pour It Up” (No. 19)

Next up, Mike Will is producing a majority of frequent collaborator Future’s upcoming *Honest*, and he’s even releasing his own triple-disc recording debut, *Est. in 1989 Pt. 3 (The Album)* next year, leading the way with current single “23,” featuring Cyrus, Wiz Khalifa and Juicy J. He also recently launched joint-venture label Eardrumma Records with Interscope. “Hopefully it keeps going,” Mike Will says of his recent successes. “I just want to change the game.”
—Sowmya Krishamurthy

#5

Max Martin

ARGUABLY NO PRODUCER has defined the past 20 years of pop music more than Max Martin. The Swedish producer began in the early '90s by continuing his country’s legacy of pristine pop, producing Billboard Hot 100 hits like Ace of Base’s “Beautiful Life.” By the end of the decade, he was crafting the beat-heavy, bubble-gum sound of the “Total Request Live” golden age, writing and producing numerous hits for Backstreet Boys, 'N Sync and Britney Spears, whose “. . . Baby One More Time” scored him his first No. 1 on the Hot 100.

But what’s even more remarkable

about Martin is how his golden touch hasn’t waned through the years. If anything, his recent résumé suggests he’s getting stronger and becoming even more in tune with the lay of the pop landscape. Since 2012, he’s handled chart-toppers by acts as diverse as Maroon 5 (“One More Night”) and Taylor Swift (“We Are Never Ever Getting Back Together”), and promises to have another strong run on the charts with Katy Perry’s *PRISM*, where his “Roar” (which he co-wrote and -produced alongside Dr. Luke and others) has already gone to No. 1.

—Chris Payne





#6 Shellback

ALTHOUGH JOHAN "SHELLBACK" Schuster doesn't quite possess the name recognition of his mentor Max Martin, the reclusive Swedish producer has had just as much success during the past half-decade. Shellback began his pop career by scoring writing credits on Britney Spears' "If U Seek Amy" and P!nk's "So What," both Martin productions, in 2008. The following year, he stepped up to co-producing on hits including Adam Lambert's "Whataya Want From Me."

In the years that followed, Shellback's warm approach to electro-pop—and his continued collaborations with Martin—have resulted in recent radio success for acts like Usher, Maroon 5 and, most of all, Taylor Swift, whose 2012 album *Red* landed three Shellback co-productions in the Hot 100, including "We Are Never Getting Back Together," which spent three weeks at No. 1. Shellback has also been making moves without Martin of late, collaborating with Icona Pop and landing a Hot 100 hit with Cher Lloyd's "Want U Back."

"He's a big-picture guy," says producer-songwriter Benny Blanco, who has worked with Shellback on blockbusters such as Maroon 5's "Payphone" and "Moves Like Jagger." "The dude is a genius. He can say, 'I have an idea,' and it will be done in five seconds." —*Jason Lipshutz*



Songs on Hot 100

▶ 8

Biggest hit

▶ Maroon 5, "One More Night" (No. 1, nine weeks)

Other notable songs

▶ Taylor Swift, "We Are Never Ever Getting Back Together" (No. 1, three weeks)

▶ Taylor Swift, "I Knew You Were Trouble" (No. 2)



Songs on Hot 100

▶ 10

Biggest hit

▶ Maroon 5, "One More Night" (No. 1, nine weeks)

Other notable songs

▶ Taylor Swift, "We Are Never Ever Getting Back Together" (No. 1, three weeks)

▶ Katy Perry, "Roar" (No. 1, two weeks)



#7 Dann Huff



Songs on Hot 100

▶ 16

Biggest hit

▶ Taylor Swift, "We Are Never Ever Getting Back Together" (No. 1, three weeks)

Other notable songs

▶ Taylor Swift, "Red" (No. 6)

▶ Taylor Swift, "Begin Again" (No. 7)

FOR DANN HUFF, there's no set formula for creating a hit—every artist, and every collaboration, is different. "You ask a lot of questions and you listen to what they are about," says Huff, whose recent credits include Taylor Swift, Rascal Flatts and the Band Perry. "The beauty is in the collaboration. Listening to how someone else hears it and sees it, you're able to come up with something new—that's what makes music enjoyable."

Huff began his career in the rock bands Whiteheart and Giant before turning to session work, playing guitar for Celine Dion, Shania Twain and Michael Jackson, among others, and then production. A two-time Academy of Country Music producer honoree, he's placed 16 singles on the Bill-

board Hot 100 in the past year, more than any other producer, including three singles from Swift's *Red*—most notably "We Are Never Ever Getting Back Together," which also helped land co-producers Max Martin and Shellback on this list. Huff was also at the helm for the Band Perry's *Pioneer*. "With the types of shows we're playing these days, we needed big sounds," lead vocalist Kimberly Perry says. "Dann was the man for that."

More recently, Huff produced Cassadee Pope's country debut, *Frame by Frame* (due Oct. 8), and has new projects by Brantley Gilbert, the Cadillac Three and Danielle Bradbery coming up. "And I'm really looking forward to the new Hunter Hayes record," he adds. "We'll start working on that at the end of this year."

—*Deborah Evans Price*



“In Nashville, you book a three-hour block, go into the studio with five guys, they hear the song once and they go and play it perfectly. That was so foreign to me.”

built around in-your-face drums, massive hooks and ringing, arena-rock guitars. Growing up in his small 3,000-person hometown in Northeastern British Columbia, Moi rocketed out to AC/DC and Metallica—until CMT came to Tumbler Ridge and changed everything. “I would just sit and watch CMT after school,” he recalls. “I had my guitar and would try to learn all the songs. It had all these American country songs that we didn’t have access to. I remember just being like, ‘Whoa!’ It was a whole other level of music that we got exposed to.”

While attending CDIS School of Engineering and Sound in Vancouver, Moi befriended Chad Kroeger and the other members of Nickelback, well before their breakthrough album, 2001’s *Silver Side Up*, which Moi engineered. The pair honed their craft at the school’s studio, which Moi had access to between midnight and 8 a.m. “Chad and I would record bands in the middle of the night,” he says. “We were basically cutting our teeth and learning how to make records sound as good as we could.”

Moi’s relationship with Nickelback evolved from engineering to co-producing such hit albums as *The Long Road*, *Here and Now* and *Dark Horse*, the lattermost alongside his hero, Robert John “Mutt” Lange, whose big, open style, heard on blockbusters from AC/DC, Def Leppard and Shania Twain, Moi emulates. “It was very special to be able to sit next to him for seven months and pick his brain: ‘Remember when you did *Back in Black*? How’d you get that snare drum sound?’” Moi recalls.

Moi’s work with Nickelback grew to include songwriting, and he went on to write hits for Daughtry and *My Darkest Days*—making Moi a so-called quadruple threat: songwriter, producer, engineer and mixer. Moi says this gives him an edge in the studio. “It’s like if your car is broken down and you’re a mechanic—you can look under the hood and you understand exactly

what everything does,” he says. “I can look under the hood of a song and know what piece is broken and how to fix it.”

Songwriting is also what led Moi to Nashville. In 2008, top country writer Brett James came to Vancouver to write with Kroeger and Moi. James wanted to pen rock songs, but they persuaded him to collaborate on a country tune as well. The result was “It’s a Business Doing Pleasure With You,” the first single from Tim McGraw’s 2009 album, *Southern Voice*, which reached No. 13 on Hot Country Songs.

Around the same time, Dallas Smith, lead singer for Canadian alternative rock band Default, told Moi he wanted to make a country record. The pair headed to Nashville for two weeks, armed with a schedule jammed with writing appointments. “We got to write with everybody and, not having any frame of reference, we didn’t really know if it was an A-list writer or a D-list writer,” Moi says. “We were just bright-eyed, bushy-tailed and super-excited to be in Nashville.”

Fortuitously, one of Moi’s songwriting blind dates was with Craig Wiseman, Rodney Clawson and Chris Tompkins of publishing company Big Loud Shirt. “We all realized immediately that we were cut from the same cloth,” he says. Wiseman, writer of such hits as McGraw’s “Live Like You Were Dying” and Kenny Chesney’s “Summertime,” approached Moi about signing a publishing deal with Big Loud Shirt. Moi agreed, and started coming to Nashville to write every two weeks or so. Soon after, he, Wiseman, Kevin “Chief” Zaruk and Seth England formed Big Loud Mountain Records, which comprises a label, publishing, production and management companies.

Moi officially landed his first work with a country artist when Big

#8

Joey Moi

IT’S 2,500 MILES from Tumbler Ridge, British Columbia, to Nashville. But for producer Joey Moi, the distance from his tiny hometown to Music City is measured in hits, not miles. While the 37-year-old’s path—from producing Nickelback smashes like “Photograph” and “Rock Star” north of the border to recording with Jake Owen and Florida Georgia Line south of the Mason-Dixon—may seem like a twisted one, it makes perfect sense to him.

Moi specializes in populist music that “rocks people’s balls off,” he says. “I just love the larger-than-life version of a song. Drum fills you can play on your steering wheel. You can imagine pyro going off: ‘I can see flames coming up behind the band right now!’ That’s the brand I always wanted to create.”

Moi has firebombed Billboard’s Hot Country Songs and Country Airplay charts during the past two years with his rock and country hybrid, producing a slew of No. 1s, including Owen’s “Barefoot Blue Jean Night” and “Alone With You” (co-produced with Rodney Clawson and Tony Brown), as well as Florida Georgia Line’s “Get Your Shine On,” “Round Here” and “Cruise.” The lattermost spent a staggering 24 weeks atop Hot Country Songs, the longest tenure in the chart’s 69-year history. Not bad for someone who didn’t start dabbling in country professionally until 2009.

“We call him ‘the Wizard’ because his brain is so amazing,” says Brian Kelley, who, along with Tyler Hubbard, make up Florida Georgia Line. “He can create these sounds—the things he can do on the computer, the things he hears in his head. He’s always pushing for better. He takes our songs and makes them huge.”

It’s a sound that has the potential to transform country music and replace its current obsession with dirt roads and pickup trucks with sunny, wide-open songs



Songs on Hot 100
▶ 5

Biggest hit
▶ Florida Georgia Line, “Cruise” (No. 4)

Other notable songs
▶ Florida Georgia Line, “Get Your Shine On” (No. 27)

▶ Florida Georgia Line, “Round Here” (No. 28)

Loud Shirt writer Clawson recruited him to produce a song he'd penned for Owens. But Moi's transition from his usual rock recording methods to the Nashville way was a bit jarring. "We'd spend days and days, sometimes a month, on one song, building and writing it," he says of his earlier rock work in Vancouver. "Coming to Nashville, you book a three-hour block, go into the studio with five guys, they hear the song once and they go and play it perfectly. That was so foreign to me, and an actual terrifying thought."

Clawson's song turned out so well, however, that Owen asked Moi to produce five more songs, including the title track and "Barefoot Blue Jean Night," a late addition that they laid down with the remaining \$2,500 in the recording budget. The song became Owen's first No. 1 on Hot Country Songs in 2011.

The year prior, Moi's business partner England turned him on to Florida Georgia Line's Kelley and Hubbard, who were attending Nashville's Belmont College. "I really fell in love with their work ethic," Moi says. "As soon as I heard Tyler sing, I thought, 'There is nothing on the radio like this at all.'"

He signed the duo to a publishing deal with Big Loud Mountain, and then produced the act's 2012 EP, *It's Just What We Do*, which included "Cruise" and "Get Your Shine On." The former was the first song Moi wrote with the band, building on a tune the pair had already started with Chase Rice and Jesse Rice. They recrafted the tune layer by layer with Moi, rewriting lyrics and revamping certain sections. "It was one of those days where everything was firing perfectly," Moi says. "No one got hung up or was banging their head on the wall trying to find a word that rhymes with 'car.'"

The EP attracted the attention of Republic Nashville, which signed Florida Georgia Line that year. Moi added several new tracks to create the duo's major-label debut, *Here's to the Good Times*, carefully incorporating his rock influences without allowing them to dominate.

"If we went completely all the way and had put an active rock wrapping paper on Florida Georgia Line, I don't think that would have worked," Moi says. "We still made it really twangy, with a large dynamic. The country audience appreciates a more organic sound."

After "Cruise" became a country hit, the label suggested broadening the duo's appeal by creating a pop version featuring a hip-hop artist. Moi wasn't totally sold on the idea initially: "We wanted to solidify ourselves in Nashville and country radio. We were very hesitant. It was just kind of a scary thought of trying to cross over," he says. But he knew if the song was promoted to top 40, "we would need an urban addition to legitimize it." The Moi- and Jason Nevins-produced pop version, featuring Nelly, peaked at No. 4 on the Billboard Hot 100 and is up for vocal event of the year at the Country Music Assn. CMA Awards—one of four nominations garnered by Florida Georgia Line.

The success of "Cruise" and "Here's to the Good Times" helped push the album to 1.1 million in sales, according to Nielsen SoundScan—and made Moi, who lives in Nashville full-time now, very much in demand. "There are definitely some more opportunities coming my way," he says. But for now, he's focused on growing Big Loud Mountain and producing its two new signings: the aforementioned Smith, with whom Moi will make another country album (Smith's Moi-produced solo debut, *Jumped Right In*, arrived last year on 604 Records), and Chris Lane, a singer out of North Carolina. "This business keeps me locked in this world. I haven't been able to entertain a lot of outside [offers]," he says.

Moi will, however, take a break from country to return to his rock roots through a new project from Canadian band Three Days Grace in October. Still, Moi says there's no chance he's putting his exploding country career on "Cruise" control: "Nashville has kept me really busy, super-obsessed with this new company. I just have my head down and I'm working."

That's perfect for Florida Georgia Line, according to Kelley: "We wouldn't feel comfortable with anyone else touching our music." —Melinda Newman



#9

Bauer

"I STARTED OFF THINKING, 'I've never heard this type of dance-y synth on top of a hip-hop beat,'" DJ/producer Harry "Bauer" Rodrigues says about his now-historic "Harlem Shake." "I had a feeling it was fresh." In February, the genre-bending instrumental track became a global video meme, spurring more than 10.5 million homemade clips that drove it to the top of the Billboard Hot 100—the first song to make it there thanks to YouTube streams, under the chart's revised methodology. It took home two Billboard Music Awards in May and continues to sell well.

At the time, Bauer pledged not to change the course of his career based on the international success of "Harlem Shake," focusing on the emerging dance/hip-hop crossover scene that many have dubbed "trap." Eight months later, he's stayed true to his word. "Higher," his Jay Z-sampling collaboration with early supporter Just Blaze, arrived in August on the newly revived Priority label after racking up 1.5 million prerelease SoundCloud listens. He dropped the three-track *Dum Dum* EP on super-cool LuckyMe Records, played dance festivals across the globe and delivered solid remixes for No Doubt, the Prodigy, Disclosure and AlunaGeorge. Now, he's in the studio working on "something big for 2014," he says. Tracks with Femi Kuti and AraabMUZIK (with whom he's touring in the fall) are already done. —Kerri Mason



Songs on Hot 100
▶ 1

Biggest hit
▶ "Harlem Shake" (No. 1, five weeks)

#10

Alex Da Kid

"I WANT TO MAKE MUSIC that has no boundaries," says Alex Da Kid (real name Alexander Grant). The British producer, who gave up on a career as a footballer, first lived up to this goal with Eminem and Rihanna's 2010 hit "Love the Way You Lie," a pop-rap blend that reached No. 1 for seven weeks on the Billboard Hot 100 and helped land him a joint venture with Interscope, KIDinaKorner. Alex Da Kid continues to break down lines with the label's signings of alt-poppers X Ambassadors, big-voiced blues man Jamie N Commons and singer Skylar Grey, whose sophomore album *Don't Look Down* reached No. 8 on the Billboard 200. "I want there to be no genre," he says, "and I want my artists to kind of reflect that, too."

But it's his work with the label's resident hard rockers, Imagine Dragons, that found him huge success in the past year. The band's 2012 debut, *Night Visions*, landed at No. 2 on the Billboard 200 and produced the dubstep-laced "Radioactive," which has spent 57 weeks on the Billboard Hot 100, peaking at No. 3. —Nick Williams



Songs on Hot 100
▶ 2

Biggest hit
▶ Imagine Dragons, "Radioactive" (No. 3)

Other notable songs
▶ Imagine Dragons, "Demons" (No. 28)



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- ARTIST OF THE YEAR, FEMALE
América Sierra
- SONG OF THE YEAR
Voz de Mando "Y Ahora Resulta" (Alma Rosario)
- SONG OF THE YEAR, VOCAL EVENT
3BallIMTY featuring América Sierra & Smoky "Besos Al Aire"
Colmillo Norteño feat. Banda Tierra Sagrada "El Bueno y El Malo"
América Sierra Featuring 3BallIMTY "Por Que El Amor Manda"
- BANDA SONG OF THE YEAR
Banda el Recodo de Cruz Lizárraga "Sin Respiración"
(Martín Castro, Hernán Soto)
- NORTEÑO SONG OF THE YEAR
Noel Torres "Adivina" (Luciano Luna)
Voz de Mando "Y Ahora Resulta" (Alma Rosario)
- DURANGUENSE/GRUPERO/CUMBIA SONG OF THE YEAR
Los Canarias de Michoacán "Todo y Nada" (Alex Rodríguez)
Roberto Junior y Su Banderío "El Coco No"
(Marcos Lorenzo Guzmán/SACM)
- SONGWRITER OF THE YEAR
Luciano Luna
- ARTIST OF THE YEAR, DUO OR GROUP
Calibre 50
- ALBUMS ARTIST OF THE YEAR
Calibre 50
- NORTEÑO ALBUM OF THE YEAR
Intocable "En Peligro de Extinción"
Voz de Mando "Y Ahora Resulta"
- NORTEÑO ARTIST OF THE YEAR
Calibre 50 • Intocable
- PUBLISHER OF THE YEAR
Arpa Music
Sony/ATV Music
Universal Music



INTOCABLE



AMERICA SIERRA



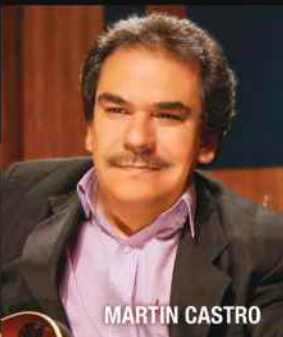
LUCIANO LUNA



CALIBRE 50



HERNAN SOTO



MARTIN CASTRO

Boldest Yet



**BILLBOARD,
 TELEMUNDO
 TEAM UP TO 'TAKE
 MEXICAN MUSIC
 TO THE WORLD'**

BY LEILA COBO

Bigger. Better. Bolder. Those words describe the 2013 Premios Billboard a la Musica Mexicana—Billboard's Mexican Music Awards—set to air live Oct. 9 on Telemundo from the Dolby Theater in Los Angeles.

It will be the first time the 3-year-old awards take place at the Dolby—its grandest, most glamorous setting to date and an apt one for this year's awards show, sponsored by State Farm and Ford Motor.

"We are having a bigger production with a bigger budget," show producer Tony Mojena says. "Our aim is to take Mexican music to the world."

Confirmed performers include Joan Sebastian, Banda el Recodo de Cruz Lizarraga, Los Tigres del Norte, Gerardo Ortiz, Calibre 50, Roberto Tapia, Los Inquietos del Norte, Banda los Recoditos, Julion Alvarez y Su Norteno Banda and Roberto Junior y Su Bandeno. Actors Aylin Mujica and Rafael Amaya are the hosts.

Launched in October 2011 as the first music awards produced in the United States dedicated exclusively to regional Mexican, the first Premios Billboard de la Musica Mexicana took place Oct. 20 at the Orpheum Theater in Los Angeles and aired Oct. 27 on Telemundo. In 2012, the awards aired live, this time from the Shrine Auditorium. Now, Premios Billboard goes to the Dolby to celebrate its third year for what producers are describing as a more international version of the show, and one that seeks to expand the audience for regional Mexican.

This year's celebration will be "as appealing to the regional Mexican audience as to other audiences," Telemundo executive VP of programming and content Jesus Torres Viera says. "Our natural market is the United States, where Mexican music is very appreciated. And with time, this music is becoming more international and other audiences are connecting with it."

Regional Mexican is the top-selling genre of

In the spotlight at the Billboard Mexican Music Awards are (clockwise, from top left) **Los Inquietos, Joan Sebastian, Banda el Recodo and Julion Alvarez.**

BANDA EL RECODO, SEBASTIAN: COURTESY OF ILMG; LOS INQUIETOS DEL NORTE: COURTESY OF EAGLE MUSIC; ALVAREZ, CARLOS MEDINA

Latin music in the United States, accounting for more than 50% of all Latin sales in the country.

The music's popularity has as much to do with demographics—the vast majority of U.S. Latinos are of Mexican descent—as it does with its depth and rich variety, which encompasses the traditional to the cutting edge. This year the awards will honor artists and recordings in 32 categories across four broad genres: banda, norteño, ranchero/mariachi and duranguense/grupero/cumbia. Finalists will also vie for top honors in album of the year, artist of the year (both male and female), song of the year, airplay artist of the year and digital download artist of the year, among others. Labels and publishing companies will be honored for their chart achievements, as will songwriters and producers.

Categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS during the

Regional Mexican is the top-selling genre of Latin music in the United States.

eligibility period of Aug. 18, 2012, through Aug. 10, 2013—a completely different eligibility period from that of Billboard's Latin Music Awards.

Finalists and winners are determined solely by performance on the regional Mexican charts as chronicled in Billboard magazine and on Billboard.com.

But what a range of finalists the charts provide.

This year's list is led by young norteño star Gerardo Ortiz, the late Jenni Rivera and traditional band Arrolladora Banda el Limon de Rene Camacho. Other top finalists include banda star Roberto Tapia; brash, young norteño acts Voz de Mando and Calibre 50; icons Banda el Recodo de Cruz Lizarraga and Joan Sebastian; and DJ collective 3BallMTY.

The eclectic nature of the finalists, and their success on many levels, underscore the importance of regional Mexican to the U.S. Latin marketplace overall. Regional Mexican sales have dropped, as have sales of all Latin music in the United States. The genre registered a 12.6% drop in shipments for 2012 compared with 2011, according to the RIAA, but the genre remains the market leader by a bigger margin than ever before, accounting for 59% of all Latin music shipments in 2012. That's far more than pop/rock (28%), tropical (9%) or urban (4%) combined. That popularity is increasingly recognized by brands that want to take advantage of the connection between the music and its fans.

"Our brand is growing phenomenally and it's primarily because of the Mexican consumer," says Patricia Popovich, brand manager for Buchanan's Scotch Whisky in the United States, the official spirit sponsor for Premios Billboard. "Regional Mexican music for several years has kept Buchanan's very fresh in the minds of consumers by embedding it spontaneously into their songs, videos and social media, and we notice it . . . We have one of the fastest-growing scotch brands. The marketing we're doing is all Hispanic, and a focus is Mexican consumers."

What those consumers listen to will be celebrated at the Billboard Mexican Music Awards on Oct. 9. Read on for the top finalists and activities surrounding Billboard's celebration of regional Mexican. ●



Calibre 50 will perform at the final show of the Billboard en Concierto series, set for Oct. 8 in Los Angeles.

By Invitation Only

BILLBOARD EN CONCIERTO LAUNCHES MEXICAN SERIES

BY LEILA COBO

In a nod to the growing importance of its Premios Billboard a la Musica Mexicana, Billboard has launched its first Billboard en Concierto concert series tied to the Mexican music awards show.

The series, produced by Cardenas Marketing Network (CMN) and sponsored by Bud Light, Metro PCS and Western Union, will feature three invitation-only concerts featuring finalists Roberto Tapia and Calibre 50.

The first two will take place Oct. 3 and Oct. 4 at the Es-

capade in Houston and the OK Corral in Dallas, both featuring a performance by chart-topping banda artist Tapia, who most recently served as a coach on Telemundo's "La Voz Kids." The final show, set for Oct. 8 at Los Angeles' Conga Room, will feature norteño group Calibre 50. Both acts are up for multiple awards at Billboard's Mexican Music Awards (Oct. 9).

The inaugural Billboard en Concierto series, which takes place each spring, launched in 2010 in tandem with the Billboard Latin Music Awards. Since its inception, the series has grown to seven concerts around the country, all featuring finalists for the Latin Music Awards. Although that series regularly features regional Mexican acts, having a genre-specific series tied to the Mexican Music Awards seemed obvious.

"Our most important market in the United States, based on demographics, is the regional Mexican market," CMN CEO Henry Cardenas says. (CMN also produces the springtime Billboard en Concierto.) "We're always eager to work in that market if the talent is available."

The series allows brands to reach consumers in an ideal setting. Sponsors include Anheuser-Busch's Bud Light Clamato Chelada, Western Union and Metro PCS. Anheuser-Busch is sponsoring the series as a way to promote its Chelada beers—which were inspired by the classic Mexican beer cocktail—and specifically to sample its new Budweiser Chelada Picante in an "intimate, fun setting," Anheuser-Busch director of multicultural marketing Bernardo Meza says.

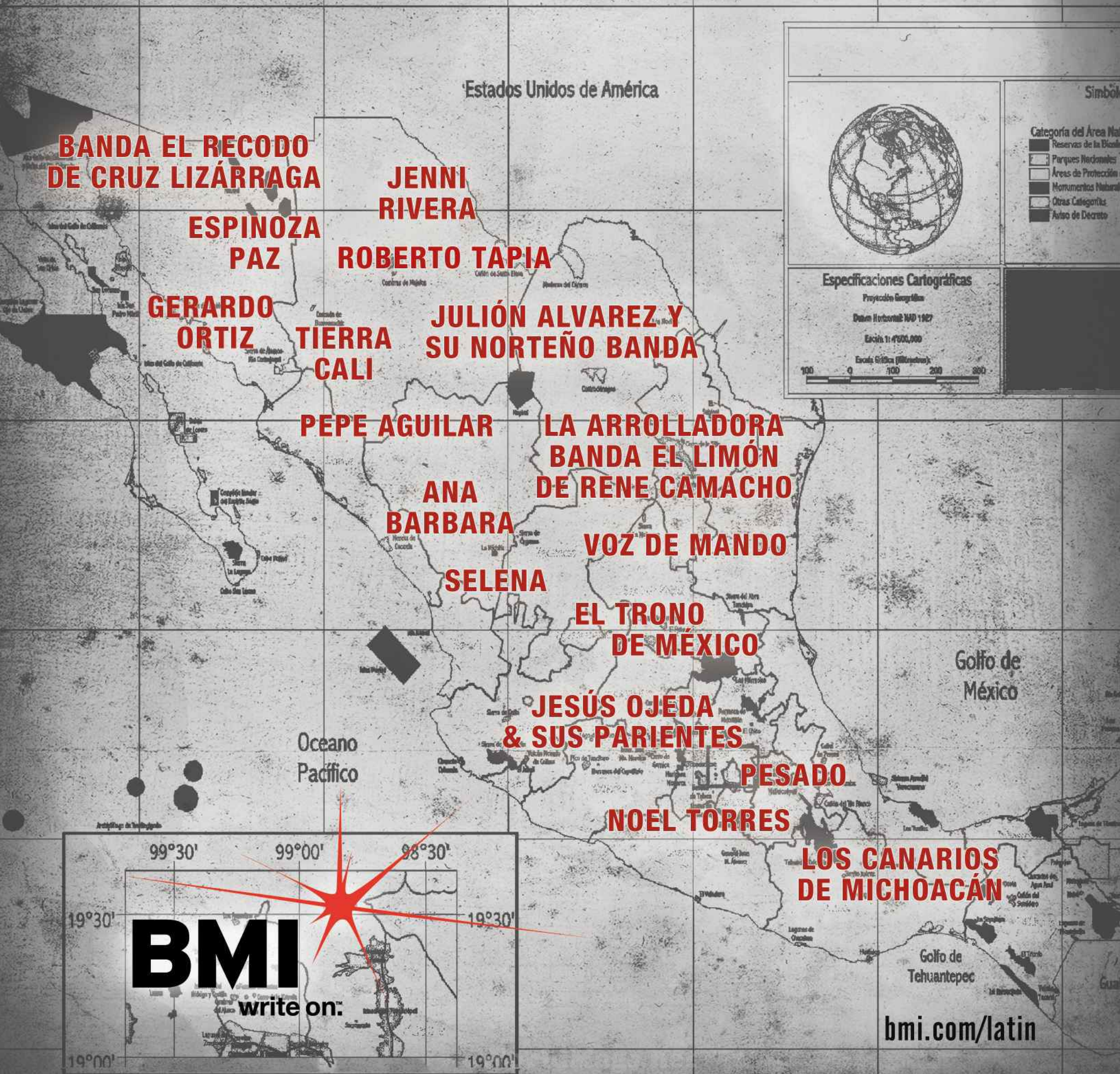
"We all know music is a key passion point for Latinos, and what better way to connect with them than at one of the most recognized events of Mexican music?" Meza asks. "This is the perfect venue to spotlight our Chelada beers, which have been a huge hit among Latino beer drinkers." ●

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On The Rise

A LOOK AT THE LEADING FINALISTS FOR THE BILLBOARD MEXICAN MUSIC AWARDS

BY JUSTINO ÁGUILA

Regional Mexican continues to rise in influence—and market share—within the world of Latin music. And the finalists for the third edition of Billboard's Mexican Music Awards represent the most successful artists in the genre.

This year's show will air live Oct. 9 on Telemundo, sponsored by State Farm and Ford Motor.

Finalists—and winners—are determined by Billboard chart performance during the eligibility period of Aug. 18, 2012, through Aug. 10, 2013. Award categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

For a complete list of the finalists, go to Billboard.com and Billboard.biz. Here's a look at the leading finalists.

GERARDO ORTIZ

Leading regional Mexican singer/songwriter Ortiz continues to dominate the charts with music that's resonating in a major way. As a finalist with 14 nods in 13 categories, the crooner is up for artist, songs artist, airplay artist, digital download, albums artist, songwriter and producer of the year, among others. "Solo Vine a Despedirme" (I Only Came to Say Goodbye) is a finalist for song and norteño song of the year. It spent 12 weeks at No. 1 on Regional Mexican Airplay and reached No. 2 on Hot Latin Songs.

JENNI RIVERA

The late Rivera follows Ortiz in the number of nods as a 10-time finalist in eight categories. Sales for the singer grew substantially after her death in December 2012. Rivera's nods include artist; artist, female; albums artist; songs artist; and digital download artist of the year. Both *La Misma Gran Señora* (The Same Grand Woman) and *Joyas Prestadas: Banda* (Borrowed Jewels: Banda) are finalists for album and banda album of the year. *La Misma Gran Señora* spent 16 weeks at No. 1 on Regional Mexican Albums and eight atop Top Latin Albums.

VOZ DE MANDO

Voz de Mando is tied as a six-time finalist with Roberto Tapia and Banda el Recodo de Cruz Lizarraga. Voz de Mando's "Y Ahora Resulta" (And Now It Turns Out) is a finalist for song and norteño song of the year. *Y Ahora Resulta* is a finalist for norteño album of the year. It peaked at No. 3 on Regional Mexican Albums and No. 4 on Top Latin Albums.

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

Popular group La Arrolladora Banda el Limon de Rene Camacho is up for seven awards, including artist; artist, duo or group; songs artist; airplay artist; and banda artist of the year. "Cabecita Dura" (Stubborn), a finalist for banda song of the year, spent two weeks at No. 1 on Regional Mexican Airplay and 44 weeks total on the chart. It peaked at No. 4 on Hot Latin Songs. "El Ruido de Tus Zapatos" (The Noise of Your Shoes) spent five weeks atop Regional Mexican Airplay during the eligibility period.

ROBERTO TAPIA

Tapia, whose visibility grew this year as a coach on Telemundo's singing competition "La Voz Kids," is a finalist for six awards in-



La Arrolladora Banda el Limon de Rene Camacho are finalists in seven categories.

cluding songwriter, producer and artist of the year. "Mirando Al Cielo" (Looking to the Sky) peaked at No. 2 on Hot Latin Songs. *El Muchacho* (The Kid) spent three weeks atop Regional Mexican Albums during the eligibility period.

BANDA EL RECODO DE CRUZ LIZARRAGA

Banda el Recodo de Cruz Lizarraga, also a finalist in six categories, is a two-timer in the banda song of the year category with "La Mejor de Todas" (The Best of All) and "Sin Respiracion" (Without Breathing). "La Mejor de Todas" spent four weeks at No. 1 on Regional Mexican Airplay and reached No. 8 on Hot Latin Songs. "Sin Respiracion" spent eight weeks at No. 1 on Regional Mexican Airplay and peaked at No. 2 on Hot Latin Songs.

CALIBRE 50

Calibre 50, which includes four band members from Mazatlan, Sinaloa, has gained a steady following in regional Mexican. "Gente Batallosa" (Battling People), featuring Banda Carnaval, is a finalist for song of the year, vocal event. It reached No. 4 on Regional Mexican Airplay and spent 31 weeks on the chart. It reached No. 8 on Hot Latin Songs. Also a finalist for album artist of the year, Calibre 50's *Grandes Exitos* (Biggest Hits) peaked at No. 3 on both Regional Mexican Albums and Top Latin Albums. *La Recompensa* (The Reward) reached No. 4 on Regional Mexican Albums and No. 6 on Top Latin Albums.

3BALLMTY

The DJs who make up 3BallMTY—Erick Rincon, Alberto "DJ Otto" Presenda and Sergio "DJ Sheeqo Beat" Zavala—created the tribal guarachero sound by meshing cumbia and electronica. Their "Besos

Al Aire" (Air Kisses), featuring America Sierra and Smoky, is a finalist for song of the year, vocal event. It reached No. 18 on Regional Mexican Airplay and spent 21 weeks on the chart. The trio is also a finalist in the same category as a featured artist on Sierra's "Porque el Amor Manda" (Because Love Commands), which reached No. 19 on Regional Mexican Airplay and spent 20 weeks on the chart. The track spent four weeks atop Regional Mexican Digital Songs, which contributed to the act's finalist showing for digital download artist of the year.

JOAN SEBASTIAN

Veteran entertainer Sebastian is a two-time finalist for ranchero/mariachi album of the year. *13 Celebrando el 13* (13 Celebrating the 13) spent a week at No. 1 on Regional Mexican Albums, as did his collaboration with Lucero, *Un Lu*Jo*. (The album title is a play upon both the word "luxury" and the artists' names.) Sebastian is also a finalist for artist of the year, male. His single "Que Dios Bendiga" (God Bless) reached No. 8 on Regional Mexican Airplay and spent 20 weeks on the chart.

TIERRA CALI

Hailing from Michoacan, Mexican group Tierra Cali is made up of siblings who continue to entertain fans with their memorable compositions. "Sin Ti No Vivo" is a finalist for duranguense/grupero/cumbia song of the year. It reached No. 14 on Regional Mexican Airplay and peaked at No. 29 on Hot Latin Songs. *Entregate* (Give In to Me) is up for duranguense/grupero/cumbia album of the year. It spent one week atop Regional Mexican Albums.

AMERICA SIERRA

Singer/songwriter Sierra is a finalist with two

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compositions starting with song of the year, vocal event. "Besos Al Aire," featuring 3BallMTY, and "Porque el Amor Manda" proved to be popular. "Besos Al Aire" reached No. 18 on Regional Mexican Airplay, while "Porque el Amor Manda" peaked at No. 19.

EL TRONO DE MEXICO

Duranguense group El Trono de Mexico has made its mark during the last nine years. "Nube Blanca" (White Cloud) is a finalist for duranguense/grupero/cumbia song of the year. It reached No. 12 on Regional Mexican Airplay and No. 27 on Hot Latin Songs.

INTOCABLE

For nearly two decades Intocable's signature hits have fueled its success. The norteño band's *En Peligro de Extincion* (In Danger of Extinction) is a finalist for norteño album of the year. It spent two weeks at No. 1 on Top Latin Albums and four weeks atop Regional Mexican Albums. The single "Te Amo (Para Siempre)" (I Love You [Forever]) reached No. 4 on Hot Latin Songs and spent five weeks at No. 1 on Regional Mexican Airplay.

LOS BUKIS

Los Bukis, which disbanded almost 20 years ago, returns as a finalist with *Iconos: 25 Años* (Icons: 25 Years) in the duranguense/grupero/cumbia album of the year category. The set spent a week at No. 1 on Regional Mexican Albums and reached No. 5 on Top Latin Albums.

NOEL TORRES

Singer/songwriter Torres has been enjoying a thriving career for the last few years. The Culiacan, Sinaloa-born performer is a finalist for norteño song of the year with "Adivina" (Guess). The track reached No. 2 on Regional Mexican Airplay, No. 6 on Hot Latin Songs and No. 4 on Regional Mexican Digital Songs.

ROBERTO JUNIOR Y SU BANDEÑO

Lead vocalist Roberto Perez Lizarraga set aside his university studies in Mexico to start a band. Eventually, in 2008, he founded Roberto Junior y Su Bandeño, which is a finalist for duranguense/grupero/cumbia song of the year with "El Coco No." The track spent 28 weeks on Hot Latin Songs, peaking at No. 8, and reached No. 16 on Regional Mexican Airplay. The showing on Hot Latin Songs was partly due to a successful music video,

Roberto Junior y Su Bandeño are a finalist for their hit "El Coco No."

and the song peaked at No. 5 on Latin Streaming Songs. The band is also a finalist for artist of the year, new.

VICENTE FERNANDEZ

The legendary singer finished a string of concerts in early 2013 as part of a retirement run. But the veteran entertainer shows no signs of slowing down when it comes to recording music. *Hoy* is a finalist for ranchero/mariachi album of the year. It spent seven weeks in the top 10 of Top Latin Albums, peaking at No. 2.

JESUS OJEDA Y SUS PARIENTES

Jesus Ojeda y Sus Parientes have built a strong following thanks to their catchy compositions. A finalist for artist of the year, new, the regional Mexican band's *Estilo Italiano* (Italian Style) spent 44 weeks on Top Latin Albums, reaching No. 6. It also peaked at No. 2 on Regional Mexican Albums. Jesus Ojeda y Sus Parientes reached No. 4 on Regional Mexican Albums and peaked at No. 7 on Top Latin Albums.

JULION ALVAREZ Y SU NORTEÑO BANDA

Founded in the early '80s, Julion Alvarez y Su Norteño Banda's impressive tenure places the group as a finalist for album of the year. *Tu Amigo y Nada Mas* (Your Friend and Nothing More) peaked at No. 1 on both Top Latin Albums and Regional Mexican Albums. Live set *En Vivo* spent two weeks atop Regional Mexican Albums.

LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA

Longtime act La Original Banda el Limon de Salvador Lizarraga is a finalist for airplay artist of the year. "El Primer Lugar" (The First Place) reached No. 4 on Regional Mexican Airplay and peaked at No. 8 on Hot Latin Songs, while "La Original" (The Original) reached No. 5 on Regional Mexican Airplay and No. 18 on Hot Latin Songs. ●

Speaking Out

LOS TIGRES DEL NORTE HONORED FOR THEIR LEADERSHIP

BY LEILA COBO

While regional Mexican is the top-selling genre of Latin music in the United States, according to Nielsen SoundScan, it's also the one most affected by non-musical forces.

The economy, immigration and even the loss of physical retailers have all disproportionately affected sales of the music and the robustness of the genre in general.

But by the same token, this genre is full of heroes—artists who have stepped up to defend causes and people, through both their music and actions.

Among that select group, few acts have so often and so vocally spoken up for those in need than iconic norteño band Los Tigres del Norte.

With more than three decades of performing, and in excess of 32 million albums sold, the quintet made up of siblings Jorge, Luis, Hernan and Eduardo Hernandez, along with cousin Oscar Lara, embody everything that's hip and traditional about the genre.

In a marketplace overflowing with norteño acts, Los Tigres del Norte reign as cool elder statesmen who not only make music but also speak fearlessly for their fans, tackling just about any subject—from immigration reform to drug trafficking to politics—in their legendary corridos.

Beyond their songs, Los Tigres' actions speak even louder. They've been the voice of many a public manifestation for immigration reform, including a march and concert planned for Oct. 8 in Washington, D.C.

The group has also contributed in a major way to education with the creation of the Los Tigres del Norte Foundation for the preservation and support of traditional Mexican and Mexican-American music forms.

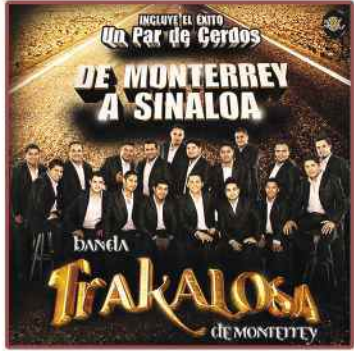
In recognition of their leadership role and social activism, Los Tigres will be honored with Billboard's inaugural Lider (Leader) Award, to be presented at the Billboard Mexican Music Awards, which will air live Oct. 9 on Telemundo.

"Our songs have to do with how we live and how people around us live," Los Tigres leader Jorge says. "In the United States, we lived the experience of being illegal immigrants. Then, we became legal. But all those experiences help us sing the truth to our people. That we suffer to get here, that we suffer in our home countries. That's why most of us come here. Because we want to improve, we want to help our own. And the music of Los Tigres has a lot of that." ●

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Artist of the Year, New/
Artista del Año, Debut
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(Discos Sabinas)
Hnos. Vega Jr.
(Discos Sabinas)



Song of the Year, Vocal
Event/Tema del Año,
Colaboración Vocal
Colmillo Norteño
featuring **Banda
Tierra Sagrada "El
Bueno y El Malo"**
(Discos Sabinas)



Airplay Record Label of the
Year/Sello Discográfico del
Año Airplay
Discos Sabinas

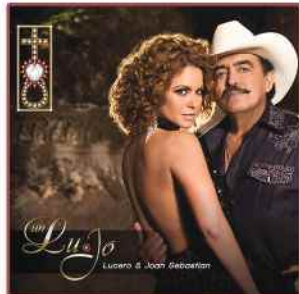


Airplay Imprint of the
Year/Marca Disquera del
Año Airplay
Discos Sabinas



Publisher of the Year/
Editora del Año
**Marcha Musical
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Ranchero/Mariachi
Album of the Year
**Lucero & Joan
Sebastian**
"Un Lu*Jo"



Duranguense/Grupero
Cumbia Album of the Year
**Los Temerarios "Mi
Vida Sin Ti"**



Albums Record Label
of the Year
Virtus
(Los Temerarios)



Albums Imprint of the Year
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Voice Of Hope

JOAN SEBASTIAN TO RECEIVE LA VOZ AWARD

BY LEILA COBO



There is perhaps no more eloquent or poetic voice in Mexican music than that of Joan Sebastian, the prolific singer/songwriter/producer/performer/actor who has penned some of the most memorable songs in the Spanish-language songbook.

With a professional career that spans more than four decades, nearly 40 albums of original material in various genres—pop, mariachi, banda and more—and five Latin Grammy Awards, Sebastian remains the quintessential troubadour: A man who pours his life into memorable songs that connect at all levels, leading to his nickname, “the Poet of the People.”

Now, Sebastian earns a new accolade as this year’s recipient of Billboard’s La Voz (The Voice) Award, given to a singular artist with a distinctive and unique on- and offstage persona. The honor will be presented during the Billboard Mexican Music Awards that will air live on Telemundo on Oct. 9.

During his extraordinary career, Sebastian landed two albums at No. 1 on Billboard’s Top Latin Albums chart, including this year’s *13 Celebrando el 13*, which debuted in the top slot in May. He’s had 10 No. 1s on Regional Mexican Albums and 21 top 10s. As a songwriter, Sebastian boasts seven top 10s on the Hot Latin Songs chart and four No. 1s on Regional Mexican Airplay, including his blockbuster anthem “Secreto de Amor” from 2000.

“I don’t make up songs—I *live* songs,” Sebastian says. “My songs are a response to feelings, to what I’ve lived . . . The important thing is that the songs be sincere, that they be truthful.”

In his very storied life, Sebastian has had plenty of experience to draw from. Known for his highly pub-

“I don’t make up the songs, I *live* the songs,” Joan Sebastian says.

licized romances, Sebastian has fathered eight children by five women. Born in the tiny Mexican town of Julián, he attended the seminary as a teenager, intent on becoming a priest before being seduced by music and landing his first record deal at age 17 with Capitol Records in Mexico. Sebastian initially recorded under his real name, Jose Manuel Figueroa, and paid his bills selling cars in Chicago.

In 1977 he switched labels, signing with Musart, and changed his name to Juan Sebastian, because he liked the meaning of the composite name: Juan means “free” and Sebastian “lover.” His sister, a numerology expert, asked him to change the u to an o, leading to his Joan Sebastian moniker.

Sebastian’s success as a composer and artist was almost immediate and has continued unabated through the years, through genres and through devastating adversity: Two of his sons—Juan Sebastian and Trigo de Jesus—were murdered in recent years, and for more than a decade he’s battled bone cancer, which is now in remission.

Today, at 62, with a new record deal with Fonovisa/Universal Music Latin Entertainment, Sebastian remains atop the Billboard charts. He’s actively touring (still performing at jaripeo—bull riding—events on horseback every two weeks) and extraordinarily prolific as a producer, songwriter and artist who has recently ventured into English, with his song “Hey You,” a duet with Will.i.am.

“He is a warrior,” Los Angeles-based radio personality Carlos Alvarez told Billboard in 2012. “Despite all he’s been through in his career and life, he’s been able to separate the pain and continue moving forward. His songs are very special because of the way they’re written, but that also goes hand in hand with the person we know as Joan Sebastian—a true fighter.”

“I’m a happy man, happy with life,” Sebastian says. “I’m a man of faith. And with everything that’s happened in the world, I still believe that as human beings we can achieve an even better life.”

Sound Men

TOP PRODUCERS SHAPE REGIONAL MEXICAN HITS

BY JUDY CANTOR-NAVAS

The finalists for producer of the year at the Billboard Mexican Music Awards are shaping the current sound of the regional Mexican genre.

JOSE TIRADO CASTAÑEDA

Castañeda, the founder and producer of grupera band Banda Carnaval, steered “Y Te Vas” to the top of the Regional Mexican Airplay chart. A producer of the year finalist in 2012, the prolific Castañeda competes in the category this year based on eight songs, including five produced for Calibre 50, and the popular Carnaval/Calibre collaboration “Gente Batallosa.”

GERARDO ORTIZ

Regional Mexican idol Ortiz successfully wears many hats (in addition to his frequently worn black cowboy hat), and with his talent as a producer, he has turned his Los Angeles studio into a personal hit factory. His chart success during the past year includes the No. 1s “Amor Confuso” and “Solo Vine a Despedirme,” and his latest single, “Mañana Voy a Conquistarla.”

ROBERTO TAPIA

Tapia’s hat trick of writing, producing and performing his own songs lands him as finalist in the categories of songwriter of the year, producer of the year and artist of the year (among a total of six nominations). A recent judge on Telemundo’s “La Voz Kids,” he has left behind the violent lyrics and tough image of the narcorrido scene for more romantic songs with inspirational messages. His latest single, “Me Enamore,” peaked at No. 2 on Regional Mexican Airplay.

FERNANDO CAMACHO TIRADO

Tirado has triumphed in the producer of the year category for the past two years. The son of bandleader Rene Camacho and longtime producer for La Arrolladora Banda el Limon de Rene Camacho, he steered the production of the band’s recent Regional Mexican Airplay No. 1s “Llamada de Mi Ex,” “Cabecita Dura” and “El Ruido de Tus Zapatos.” His work has helped propel songs by Banda Sinaloense MS de Sergio Lizarraga and Roberto Junior y Su Bandeno onto the chart.

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Words And Music

SONGWRITER FINALISTS INCLUDE GENRE'S TOP ARTISTS

BY JUDY CANTOR-NAVAS



Three of Roberto Tapia's hits have given him finalist status in six categories.

The category of songwriter of the year at the Billboard Mexican Music Awards is dominated by some of the genre's leading artists.

LUCIANO LUNA DIAZ

Romance and humor have been a hit combination in compositions by Sinaloa native Luna Diaz. "La Mejor de Todas," which he wrote for Banda el Recodo de Cruz Lizarraga, spent 41 weeks on the Regional Mexican Airplay chart, where it peaked at No. 1. Regional Mexican has remained relevant for younger audiences through Luna Diaz songs like "Besos Al Aire," interpreted by tribal innovators 3BallMTY, Noel Torres' "Adivina" and Julion Alvarez's "Ni lo Intentes."

ISIDRO CHAVEZ "ESPINOZA PAZ" ESPINOZA

Paz's dual role as one of regional Mexican's most popular artists and one of its most respected and successful songwriters is underscored by this year's songwriter of the year category, in which the artist born Isidro Chavez Espinoza is a finalist for the third consecutive year. The six songs that put him in the category this year include his own No. 1 hit "Un Hombre Normal," which spent 43 weeks on the Regional Mexican Airplay chart, and "Cabecita Dura" and "El Ruido de Tus Zapatos," which were No. 1s for La Arrolladora Banda el Limon de Rene Camacho.

GERARDO ORTIZ

Ortiz is the leading finalist in all categories at the Billboard Mexican Music Awards. He calls his songs "corridos progresivos," a term that has come to describe a recognized movement in regional Mexican music based on the success of his songs. Ortiz's lyrically detailed and musically innovative compositions have brought the regional Mexican narrative ballad into a new era. Among them are the No. 1 Regional Mexican Airplay hits "Amor Confuso" and "Solo Vine a Despedirme," as well as "Damaso," which rose to No. 3 on the chart. The contemporary corrido king also penned "Un Minuto," recorded by his younger brother Kevin Ortiz for his label, Bad Sin Records.

ROBERTO TAPIA

Tapia's strength as a singer/songwriter puts him in the songwriter of the year category with three hits that he recorded: "Me Enamore," "Que Raro Se Siente Todo" and the No. 1 romantic anthem "Mirando al Cielo," which spent 43 weeks on Regional Mexican Airplay. "Mirando al Cielo" is also up for song of the year and banda song of the year, among Tapia's six total finalist nods. ●

Making History Still

BANDA EL RECODO FETED WITH MUSICAL LEGACY AWARD

BY LEILA COBO

How many years does it take to become a legend?

As Banda el Recodo de Don Cruz Lizarraga—nicknamed "the Mother of all Bands"—celebrates its 75th anniversary, a look at its history reveals a group that's been iconic for more than half of its existence.

Although today's Mexican music landscape is chock-full of bandas—the traditional big brass groups of Mexico—El Recodo has led the pack as the first such group with commercial appeal, the first group to modernize the banda sound, the first banda to experiment with genres like pop and tropical, and the first to gain international recognition.

Seventy-five years after Don Cruz Lizarraga founded his first band in the small town of El Recodo in Sinaloa, Billboard is honoring the group with its Legado Musical—Musical Legacy Award—at the third annual Billboard Mexican Music Awards on Oct. 9, to be broadcast live on Telemundo.

The honor coincides with the launch of El Recodo's latest studio album, aptly titled *Haciendo Historia* (Making History), out on longtime label Fonovisa Records. But the group's history all starts with that "Don"—the late Don Cruz Lizarraga, who in the 1930s founded the band now led by his youngest sons Joel and Alfonso.

Lizarraga didn't create a musical style nor radically change what was there before. But he recognized the potential of banda in a way no one had before, taking the music further than anyone thought was remotely possible.

In the United States, Banda el Recodo has had five No. 1s on the Regional Mexican Albums chart and 21 releases in the top 10. The group has won five Latin Grammy Awards and performed all over the world, including Asia, Europe, Australia and Africa.

Led today by Joel and Alfonso, El Recodo has managed to maintain itself as both institution and innovator, preserving the traditional banda sound while experimenting with a broad range of genres and fusions that allow it to perform everything from salsa and cumbia to pop with traditional banda instrumentation.

"We're always in a process of renovation," Alfonso told Billboard in 2010. "My father left behind a school, a style, not just for us but for all bands," Joel adds. "It's a style of interpretation. We think the band's long life is that. We are Cruz Lizarraga's band." ●

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LABELS, PUBLISHERS INCLUDED AMONG HONORS

BY JUSTINO ÁGUILA

The Billboard Mexican Music Awards honors labels and publishers for their achievements during the eligibility year, which ran from Aug. 18, 2012, through Aug. 10, 2013. Finalists are chosen based on their performance during this period on Billboard's regional Mexican charts.

For the sales-driven category albums record label of the year, there are four finalists: Freddie, Sony Music Latin, Universal Music Latin Entertainment and Virtus, home to Los Temerarios.

Freddie has had a strong year due in part to seasoned acts Ramon Ayala y Sus Bravos del Norte, Siggno and Elida Reyna y Avante. Sony achieved a stellar year thanks to music performed by such iconic artists as Ana Gabriel and Vicente Fernan-

Gerardo Ortiz's multiple hits have fueled the finalist ranking for his publisher, Del Melodies.

dez, while UMLE has also remained an industry leader with acts including Los Huracanes del Norte, La Original Banda el Limon de Salvador Lizarraga and Tierra Cali. Virtus, too, saw a strong year thanks to romantic Mexican group Los Temerarios, whose "Mi Vida Sin Ti" spent 16 weeks on the album chart.

The finalists for airplay record label of the year are Discos Sabinas, Sony Music Latin, UMLE and Venemusic.

Some of the acts that have been part of Discos Sabinas' success include Grupo Violento and Cardenales de Nuevo Leon, while Sony's rise is attributed to several compositions performed by such artists as Los Cuates de Sinaloa and Los Angeles Azules featuring Saul Hernandez (best-known as the lead vocalist for the Mexican rock band Caifanes). UMLE and Venemusic also had their share of successful projects that have taken them to the top of the airplay chart.

The category of publisher of the year includes a pool of consistently active companies that are taking the regional Mexican genre to new heights: Arpa Musical, Del Melodies, Marcha Mu-



sical Corp. and Tapia Publishing.

Arpa has been a force with acts Espinoza Paz, Chuy Lizarraga y Su Banda Tierra Sinaloense and Banda los Recoditos. Del Melodies continues to lead thanks in large part to prolific singer/songwriter Gerardo Ortiz, while Marcha Musical has stayed on top consistently with acts including Cardenales de Nuevo Leon, Banda la Trakalosa and Hnos Vega Jr. Tapia Publishing has also been a force thanks to the rising success of namesake entertainer Roberto Tapia, who continues to endear his fans with such songs as "Mirando al Cielo" and "Me Enamore."

Airplay imprint of the year finalists are Del, Disa, Discos Sabinas and Fonovisa.

Del has remained a prominent player thanks to such recording artists as Ortiz, who leads the finalists list with 14 nods in 13 categories. Del, based in Southern California, has also benefited from a strong roster of acts with giant social media platforms: Noel Torres, Nena Guzman, Regulo Caro and the Arizona-born teen singer Luis Coronel, who is currently working on his high school diploma while touring on weekends. Disa's reach has shown its vitality with such artists as Julion Alvarez y Su Norteno Banda, Espinoza Paz, Banda Carnaval and La Arrolladora Banda el Limon de Rene Camacho, which during the eligibility period reached the top spot on both Regional Mexican Airplay and Hot Latin Songs with "El Primer Lugar." Rounding out the category is Discos Sabinas with Banda la Trakalosa and others, and Fonovisa with veteran crooner Marco Antonio Solís.

The publishing corporation of the year category includes Arpa Music, Sony/ATV Music, Universal Music and Vander Music. Albums imprint of the year finalists are Bad Sin, Del, Disa and Fonovisa. ●



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John Amato, Publisher, September 23, 2013

Roberto Tapia

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- 1.- Artista del Año Masculino
- 2.- Cancion del año
- 3.- Banda Cancion del Año
- 4.- Artista Banda del Año
- 5.- Autor Compositor del Año
- 6.- Produccion del Año
- 7.- Editorial del Año

TOP LATIN ALBUMS

2013

#1 *Lo Mejor de Roberto Tapia*

2012

#1 *El Muchacho*

TOP LATIN SONGS

2013

#1 *Mirando al Cielo*

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LATIN

Yandel Goes It Alone

Half of superstar duo Wisin & Yandel, the singer launches his first solo album with a new label and new management

By Leila Cobo

For more than 14 years, Llandel Vegailla Malave has been one half of Wisin & Yandel, the most established and successful reggaetón duo in the market. Two people but one entity, indivisible. One was taller, one more muscular, but they were still a unit, two of the same—almost indistinguishable with their shaved heads, aviator glasses and hoodies.

In conversation, Wisin was the talker, Yandel the more reflective one. The roles were coherent with their stage personas: Wisin is the rapper, Yandel the singer.

But now, the duo that has racked up 1.8 million in album sales has taken a break as its members release solo projects, both on Sony Music U.S. Latin after a lifetime with Machete/Universal Music Latin Entertainment.

The first one out of the gate is Yandel's, whose solo debut *De Lider A Leyenda* arrives Nov. 5. And now, the duo's once quieter member has plenty to say.

"I'd been analyzing for a long time why I felt a little lost in my career," Yandel told Billboard several months ago when he first unveiled a few early tracks from his solo album. "But I was working, I could pay my bills, and you just stay on that train. But then I said, 'That's it, that's it.' And I took this decision, which I know is a big decision and entails a lot of sacrifice as an artist, because I have to once again show people who I am. It's like starting again. But I know I've worked hard and I've crafted an image [through the years]."

Yandel's initial solo efforts are promising. He premiered his first solo single, "Hable de Ti," at the Premios Juventud awards show in July and this week, the song notches its 10th week at No. 1 on Billboard's Rhythm Airplay chart.

New single "Hasta Abajo" goes to radio on Oct. 15 and will be worked region-wide, supported by what his new manager, Armando Lozano, says will be 90 days of promotion leading up to the album's release.

And despite the momentousness of his decision to go solo, Yandel's album is a feel-good, 17-track set for which he's gone to pains to show he can sound different from the duo that has long defined him.

"It's a very happy album," he says of the set, whose guest artists include Don Omar and Daddy Yankee. It was produced by Nelly "El Arma Secreta," Tainy and Luny Tunes. "It's very commercial music. It's sticky."

Wisin & Yandel have sold nearly 2 million albums in the United States, according to Nielsen SoundScan, with their top seller *Pa'l Mundo* (2005) selling 670,000.

Radio-wise, the pair has had 10 No. 1s and 21 top 10s on Hot Latin Songs and 14 chart-toppers on Latin Rhythm Airplay.

Wisin & Yandel were also pioneers when it came to



ARTIST: Yandel
ALBUM: *De Lider A Leyenda*
RELEASE DATE: Nov. 5
LABEL: Sony Music U.S. Latin
PRODUCERS: Tainy, Nely "El Arma Secreta," Luny Tunes
MANAGER: Armando Lozano, ZZ Inc.
PUBLISHING: Y Entertainment
CHART HISTORY: "Hable de Ti" (2013), No. 1 Latin Rhythm Airplay; 10 No. 1s and 21 top 10s on Hot Latin Songs; five No. 1s and eight top 10s on Top Latin Albums, including top seller *Pa'l Mundo* (2005) at 670,000
TWITTER: @wisinyandel

collaborating with mainstream acts, recording with artists ranging from 50 Cent to Enrique Iglesias and having their single "Algo Me Gusta de Ti" (featuring Chris Brown and T-Pain) spend 14 weeks atop Hot Latin Songs and 52 weeks on the chart.

Yandel, however, made it a point not to replicate the duo's sound.

"Sometimes I would listen to a beat and I'd say, 'No, this sounds too much like us. I have to do something different.' And I'd change the beat."

In fact, Yandel says he wanted to have a solid, solo musical project in his hands before shopping it to any label.

By that point his contract with Machete had expired and so had his management deal with Edgar Andino (who still manages Wisin) and his publishing contract with Universal Music Publishing Group. In a way, he had a clean slate, even though he and Wisin still tour together and the two are currently appearing as coaches on "La Voz Mexico."

"I knew that if I went to a label just like that they wouldn't respect me as a solo artist. So I decided to in-

vest money as if I were an indie label, so they could understand my project," Yandel says. "I went to see them with a finished video and a finished album."

Yandel shopped his project to all the majors, including his old label, Machete, of which he has only positive things to say: "I was super happy. I just wanted to try something new."

But he went with Sony, which later also signed Wisin, and the label may release music by the two of them as a duo at some point. "Conceptually they've gone in different directions," Sony Music U.S. Latin managing director Nir Seroussi says. "But even though we're marketing them separately, there's still common ground."

The common ground includes several Latin-American tour dates that Yandel will use as a springboard for his promotional duties. But beyond those dates, it'll be Yandel alone handling the promotion, supported by a management team assembled by Lozano in each country.

"That's what I love about this new stage in my life," Yandel says. "I can do new things and I don't have to await anyone else's decisions to do so." ●

THE BIG NUMBER

Wisin & Yandel's total album sales in the United States.

1.8
MILLION

ARTIST: Sky Ferreira
 ALBUM: *Night Time, My Time*
 LABEL: Capitol Records
 RELEASE DATE: Oct. 29
 MANAGEMENT: Mike Tierney and Tara Interland, Mars Organic
 PRODUCERS: Ariel Rechtshaid, Justin Raisen
 PUBLISHING: Universal Music Publishing
 BOOKING AGENT: Creative Artists Agency
 CHART HISTORY: "Obsession" (2010), No. 37 Hot Dance Club Songs; *As If* EP (2011), 3,000; *Ghost* EP (2012), No. 11 Heatseekers Albums, 11,000
 TWITTER: @skyferreira



THE SHONDES
 The Shondes are punk rockers, riot grrrls, feminists and political activists from Brooklyn. Their music touches on Jewish traditions and LGBTQ messages, but the group manages it with accessible rock energy and grace to spare. Lead singer Louisa Rachel Solomon and violinist Elijah Oberman formed the band in 2006. "We started with this idea that we could bring together the most heart-wrenching aspects of all the different kinds of music that we liked," Solomon says. The Shondes went on to release three albums, tour the United States and abroad, and perform at events for Jewish organizations and various progressive political movements. On *The Garden*, released Sept. 17 on Exotic Fever, the band members tackle some of the obstacles they have faced in the past few years. "Lineup changes, cancer—this is the first album that really speaks to where we are at and where we come from," Solomon says. The singer feels the



album showcases the group's growth through carefully crafted songwriting. "It is very accessible but really earnest and sincere," says Katy Otto, owner of Exotic Fever, the independent label that released the album. "From knowing them as people, I know that is exactly who they are. They are a very authentic band." The Shondes' next national tour begins Oct. 16 in Cleveland, with more dates to be announced.

—Gabrielle Sierra

POP

Renegade Pop Star

After a shelved album and a foregone career as a teen idol, Sky Ferreira finds her place
 By Reggie Ugwu

"Yeah, it would be great to have a No. 1 single and be a millionaire," Sky Ferreira says, without much prodding. "But am I going to change myself for it? No." The 21-year-old ascendant pop star has faced this dilemma since she was still in braces. Take a pop-by-numbers approach for a chance to be the next Britney? Or risk everything, and rankle her label bosses, by insisting on greater control over her music and image?

Signed to Capitol Records at just 16, Ferreira's road to her debut album, *Night Time, My Time* (Oct. 29), has been marked by the ups and downs of a young artist discovering herself and her sound at the same time. Debut single "Obsession" (2010) was produced and written by Ryan Tedder with a slick, propulsive electro beat and a big chorus complete with stadium chants. Though it reached No. 37 on Billboard's Hot Dance Club Songs chart and featured prominently in the hit CW drama "The Vampire Diaries," Ferreira says she resented it and its lyrics (chorus: "I want you to want me, I want you to need me") because they didn't jibe with her own

personality and tastes.

"When I first started to record I didn't really know what I wanted to do and I had a lot of people in my ear telling me what I needed to do," Ferreira says. "'Obsession' is the one song I've done that I can't stand behind... I've learned that every time I really don't want to do something and I do it anyway, it doesn't work out well."

Ferreira wrote or co-wrote all songs on *Night Time, My Time*, which walks the line between light and darkness, polish and grit. Lead single "You're Not the One" slyly inverts Shania Twain, kissing off a would-be lover over '80s post-punk guitar. She cites the Cure, Blondie, Mazzy Star, kraut rock and Nico as influences, and as that range indicates, however much she might love that No. 1 hit, she doesn't make music with radio in mind.

"There are songs that you can listen to 40 years later and it's like, 'Oh, that's still a really good song,'" she says. "That's kind of what I'd like to do. The quality of something matters more so than the quantity of sales."

In the three years between "Obsession" and "You're Not the One," Ferreira butted heads with Capitol over the direction of her career. One potential debut album, *I'm Not Alright*, was shelved by the label in 2011, according to Ferreira. But in 2012 she had a major breakthrough with the song "Everything Is Embarrassing," which she co-wrote with producers Devonte Hynes and Ariel Rechtshaid. The tune was named "Best New

Track" in Pitchfork and championed as "Song of the Year" by New York magazine. The title's marriage of indie credibility and pop appeal set a new template for the singer. And though it has sold just 22,000 copies, according to Nielsen SoundScan, the song generated some 1.7 million views on Pitchfork's YouTube channel, and another 1.1 million on Ferreira's own channel, suggesting that she's connecting with a younger audience that streams if not buys.

In late 2012, a regime change at Capitol, including the arrival of new chairman/CEO Steve Barnett, opened the runway further for Ferreira, whose cherubic looks and tortured-artist reputation had by then made her a darling of New York's downtown fashion and art scene. She's been called a "muse" by Saint Laurent designer Hedi Slimane and walked the runway in September during New York Fashion Week for Marc Jacobs. The album cover for *Night Time, My Time* was shot by bad boy Argentine filmmaker Gaspar Noé.

"She's very intuitive, goes after what she wants and gets it done," says Capitol president of A&R Dan McCarroll, who has worked with Ferreira for the past two-and-a-half of her five years at the label. "She's been really patient and hardworking and knows what her fans want from her."

To promote the album, Ferreira went on tour supporting Vampire Weekend in September and will launch a headlining theater tour in November. At her shows, she's been known to break into tears while singing, which she says is a side effect of her music coming from an honest place.

"I won't sing something unless I mean it," she says. "I do get embarrassed, but at least I bring some humanity to pop music." ●

"I won't sing something unless I mean it. At least I bring some humanity to pop music." —SKY FERREIRA



Victor Mendez, WRMA Miami, music director.
Rihanna, "What Now."
 Rihanna's vocals sound amazing on her latest single. I love how this ballad starts with a piano and builds into an emotional masterpiece. RiRi sounds vulnerable, and anyone who's had a broken heart can relate to this track.



Naya Rivera featuring Big Sean, "Sorry." This is the anthem for all the ladies who have haters! Naya's voice is golden on "Sorry." The song refers to the man she's with, but surprisingly enough, the song is not about him. Listen close to the words... Rapper Big Sean is featured on the single.



Iggy Azalea featuring T.I., "Change Your Life." In my opinion, Iggy Azalea is the new definition of hip-hop. Iggy is the female version of her mentor, T.I. "Change Your Life" has swag written all over it. This is a must-have.

ARTIST: Throwing Muses

ALBUM: *Purgatory/Paradise*

LABELS: HarperCollins/It Books (U.S.), HarperCollins/Friday Project (U.K.)

RELEASE DATE: Nov. 11

PRODUCERS: Throwing Muses

MANAGEMENT: Jesse von Doom, Music Is Doomed

PUBLISHING: Yes Dear Music, administered by Bug Music, Strictly Confidential and Mushroom Music (BMI)

BOOKING AGENT: Bruce Houghton, Skyline Music

CHART HISTORY: "Dizzy" (1989), No. 8 Alternative; "Counting Backwards" (1991), No. 11 Alternative; "Bright Yellow Gun" (1995), No. 20 Alternative; *University* (1995), No. 10 Heatseekers Albums, 67,000; *Limbo* (1996), No. 34 Heatseekers Albums, 25,000; *Throwing Muses* (2003), No. 26 Top Independent Albums, 16,000

TWITTER: @throwingmuses, @kristinhersh

**DELTRON 3030**

Alt-rap trio Deltron 3030 released *Deltron Event II* on Oct. 1, following a nearly 13-year hiatus since its first LP arrived in 2000. Comprising Del the Funky Homosapien, DJ Kid Koala and producer Dan the Automator, Deltron 3030 will hit the road next month for a fall swing booked by longtime agent Peter Schwartz of the Agency Group, who repped the group on its first tour.

Routing: Coordinating a tour after 13 years of radio silence proved surprisingly easy, due in part to the group's cult following. "They had the challenge of resurging this great collective," Schwartz says. "Once that was done it was just about finding availability." Schwartz found that promoters were eager for the group's return. "We wanted to get to the majors, and that's something we've accomplished." Dates include the Paradise in Boston (Oct. 8), Highline Ballroom in New York (Oct. 14), House of Blues in Chicago (Oct. 19) and Masquerade in Atlanta (Oct. 23).

Audience: Schwartz aimed for great venues without overestimating the act's reach. "Twelve to 13 years is a fair amount of time between projects," he says. "The young hip-hop lover back then might not be the same fan or person today." But with the help of the Internet and letters from fans, Schwartz knew a strong comeback was likely. "They just put out one record and sort of created a cult phenomenon with it. We are seeing great results before the record is even released."

Promotion: Working with local promoters in each market, Schwartz will rely on traditional marketing plans with an assist from social media. "We are in some of the top club venues," he says. "And this is, of course, before the record is out, so we're going to get a lot of help from the music itself." Relying mainly on what he dubs the "we're back" mentality, Schwartz and company will hit Europe in December and larger swings next year. "I'm thrilled that the sales are so good and people definitely haven't lost interest."

—Nick Williams

AGENT: Peter Schwartz, Agency Group

DATES: Oct. 8–Nov. 15

ROCK

Reinventing The Album

Ten years after their last album, digital DIY pioneers Throwing Muses release fan-funded interactive book/CD project

By Kerri Mason

The last time Throwing Muses released an album was a decade ago. But the influential band—U.K. label 4AD's first American signing in 1986—hasn't been on hiatus. Leader Kristin Hersh, drummer David Narcizo and bassist Bernard George were still writing and gigging together, weaving Hersh's surreal monologues into the sinewy, guitar-driven salvos that helped define the sound of '90s alt-rock. While they were taking time to manage their other artistic careers (Narcizo is a graphic designer, George a titanium welder) and their families (Hersh has four sons, ranging in age from 10 to 27), that's not what held back a new music release.

"We're really big losers, and we don't want to be in a business that celebrates winners," Hersh says with a laugh. "If the choice is between doing lousy work

with the winners or not working at all, you're morally bound to work in private, which is what we've been doing. Until we could be listener-supported and circumvent the recording industry, there wasn't a way."

The Muses and Hersh walked away from labels for good six years ago. Sire dropped the band after 1996's *University* failed to meet the label's expectations of what a female-fronted alternative band could sell in the era of Jewel. The group released two LPs after that, *Limbo* on Rykodisc in 1996 and *Throwing Muses* on 4AD through Alternative Distribution Alliance (ADA) in 2003. Four years later, Hersh co-founded Cash Music with L7's Donita Sparks, a non-profit that gives artists the digital tools they need to market and sell their music directly to fans.

"Not much has changed in the industry," Hersh says. "It ate us alive and then collapsed. Now we're dancing on its grave."

The method the band eventually found to release its new material combines Kickstarter economics with the growing refocus on tangible product and special content—a "cult of the object that's coming back," according to Scott Pack, publisher of HarperCollins' experimental imprint Friday Project. On Oct. 28, Throwing Muses' ninth album, *Purgatory/Paradise*, will be released as an art book with a CD through HarperCollins on Friday Project in the United Kingdom (where the band still has a large following) and It Books in the States. An interactive e-book/music app will follow on Nov. 11, along with a digital release through retail outlets and Throwing Muses' website. The project was funded directly by fans through Hersh's subscription service Strange Angels, which lives on the Cash Music platform.

The book format isn't just a unique delivery mechanism: It inspired the album's content. *Purgatory/*

Paradise features 32 tracks and additional music (like instrumentals), plus photography and essays, visually assembled by designer Narcizo. It was inspired by—and for the most part, created in—the small town of Narragansett, R.I., where the band members grew up and first met. The album title is a reference to an actual intersection in the town.

"The only way we know how to work is to hide out on our own planet," says Hersh, who speaks in the conversational poetry of her writing. "It's a nice planet, and it has images and stories and humor and heartbreak. Everybody has a planet, obviously, but ours has always been a soundtrack. This time we included the other senses."

When taken as just a soundtrack, *Purgatory/Paradise* is still thrilling. With 13 tracks clocking in at less than a minute-and-a-half, it barrels through Hersh's fever dreams with the elegance and urgency of the 4AD golden age. "This is our masterpiece, the record we're allowed to die after making," Hersh says.

The team first tested the "art book" format in 2010, with Hersh's last solo album, *Crooked*. Also released with Harper's Friday Project, it sold 2,000 copies in the United States (according to Nielsen SoundScan) and exceeded those sales in the United Kingdom, according to Pack. This time, the band opted to replace *Crooked*'s unique download card with an actual CD (it was cheaper to manufacture) and partner with a U.S. publisher, It Books, to manage domestic promotion, marketing and placement in record and book shops.

"I'm never far from getting in a fight about the idea that the album is still super-relevant. I would wrestle Bob Lefsetz in Jell-O to prove that," Cash executive director and band co-manager Jesse von Doom says. "The album is more alive than ever; it's not constrained anymore. It doesn't mean 12 songs in 45 minutes. It might be 32 songs, a whole bunch of photos, some essays."

Throwing Muses will tour behind *Purgatory/Paradise*, but probably not until 2014, von Doom says—and not crammed on a bus. The band will focus on major cities, perhaps playing multiple dates in single markets. "If you can't find a way to keep bands active and creating great art when they do have families and don't want to be on the road 180 days a year," he says, "you're failing music on the whole." ●

"I'm never far from getting in a fight about the idea that the album is still super-relevant. I would wrestle Bob Lefsetz in Jell-O to prove that."

—JESSE VON DOOM, CASH MUSIC

Reviews



Jennifer Hudson featuring T.I.

"I Can't Describe (The Way I Feel)" (3:46)

PRODUCER: Pharrell Williams

WRITERS: Pharrell Williams, Clifford Harris

PUBLISHERS: EMI April Music/More Water From Nazareth, Doman and Ya Majesty's Music/WB Music (ASCAP)

LABEL: RCA Records

R&B

Hudson's On Her 'Way'

After Pharrell Williams and T.I. assisted Robin Thicke in engineering a comeback and new career high with "Blurred Lines" this summer, Jennifer Hudson is hoping the same formula is just as fool-proof in autumn. "I Can't Describe (The Way I Feel)" is another feel-good composition from Williams, who has bestowed Hudson with a sleek collection of unassuming piano notes, stuttering bass and shuffling percussion. Likewise, T.I. sounds just as comfortable tossing off luxuriously romantic suggestions here as he did switching up Thicke's anthem midway through. The positive elements get compounded by Hudson's magnetic lead vocal, especially when it gets the chance to stretch out syllables in the aching bridge following the second chorus. Hudson's talent has never been in question, but the R&B star has surrounded herself with a dynamic duo to properly get her own comeback off the ground. —JL

SINGLES

ROCK

DAUGHTRY

"Waiting for Superman" (4:26)

PRODUCER: Martin Johnson

WRITERS: Chris Daughtry, Martin Johnson, Sam Hollander

PUBLISHERS: various

LABEL: 19 Recordings/RCA Records

Not even pop-rock stalwart Chris Daughtry can resist the charm of electronic production on his latest single. The first taste of Daughtry's new *Baptized* is typically epic, but also contains dashes of twinkling electro flourishes, courtesy of rising producer Martin Johnson (Taylor Swift, Gavin DeGraw). —DH

POP

SKY FERREIRA

"You're Not the One" (3:37)

PRODUCER: Ariel Rechtshaid

WRITERS: Sky Ferreira, Ariel Rechtshaid, Justin Raisen, Daniel Nigro

PUBLISHERS: various

LABEL: Capitol

"I'm still thinking about how much I need you," Sky Ferreira sings on her new single, "but you really want somebody else." Lyrically, "You're Not the One" is deeply familiar, but the heartfelt new-wave arrangement makes the clichés feel fresh, as producer Ariel Rechtshaid pairs butterflies-in-stomach synths with jackhammer guitars that would make Duran Duran swoon. —RR

HIP-HOP

MIKE WILL MADE IT FEATURING MILEY CYRUS, WIZ KHALIFA & JUICY J

"23" (4:12)

PRODUCERS: Mike Will Made It, P. Nasty

WRITERS: various

PUBLISHERS: various

LABEL: Interscope

It's hard to create a well-rounded party in four minutes, but Mike Will Made It succeeds

with the guest-heavy "23." From Miley Cyrus' seductive rapping (yes, she's rapping) to Wiz Khalifa's smoke-filled bars to Juicy J's dependable Southern charm, Mike Will's debut in front of the "featuring" tag is worth an early RSVP. —KI

COUNTRY

LITTLE BIG TOWN

"Sober" (3:16)

PRODUCER: Jay Joyce

WRITERS: Lori McKenna, Hillary Lindsey, Liz Rose

PUBLISHERS: Songs of Universal/Hoodie Songs/Liz Rose Music (BMI), Raylene Music, administered by BMG Rights Management (ASCAP)

LABEL: Capitol Nashville

Little Big Town's latest single, and the track that follows "Pontoon" on last year's *Tornado*, packs a different metaphor for easy living into nearly every couplet. But whether the quartet is singing about love being a drug, dancing until the proverbial music stops or comparing a romantic partner to a never-ending bottle, the song's unabashed grin is simply too wide to resist. —JL

ALTERNATIVE

LORDE

"Team" (3:13)

PRODUCER: Joel Little

WRITER: Ella Yelich-O'Connor

PUBLISHERS: Copyright Control/EMI April Music (ASCAP)

LABEL: Lava/Republic

Lorde's vocal delivery can sometimes trick listeners. On the follow-up single to her surprise smash "Royals," the 16-year-old's woozy singing, presented over thumping boom-bap drums, recalls other hazy singles oozing from club speakers. However, there's a dynamic story—one of lowly but true friends feeling out of touch with big-city dreams—at the heart of "Team," and it resonates. —BW

LEGEND & CREDITS

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Hudson's talent has never been in question, but she's surrounded herself with a dynamic duo to get her own comeback off the ground.

LIVE

ARTIST: Superchunk

VENUE: Bowery Ballroom, New York

DATE: Sept. 27



"We're not here to relive the past, are we?" Superchunk frontman Mac McCaughan asked a packed Bowery Ballroom, making clear that nearly 25 years into their career, the indie pioneers have intentions far beyond being a nostalgia act. With an audience ranging from college students to Sonic Youth's Kim Gordon, the North Carolina quartet thoroughly delivered on its

here-and-now promise, blazing through already fan-favorite songs from new album *I Hate Music*, including "Me & You & Jackie Mittoo," "Void" and punk jackhammer "Staying Home." "Digging for Something" (2010) incited a respectable moshpit, and 1990 work anthem "Slack Motherfucker" was as communally embraced as ever. Fans did have to adjust to the absence of co-founder/bassist Laura Ballance, sitting out the tour due to hyperacusis, but Jason Narducy was a skilled and energetic fill-in. —EN



OTHER OPTIONS:

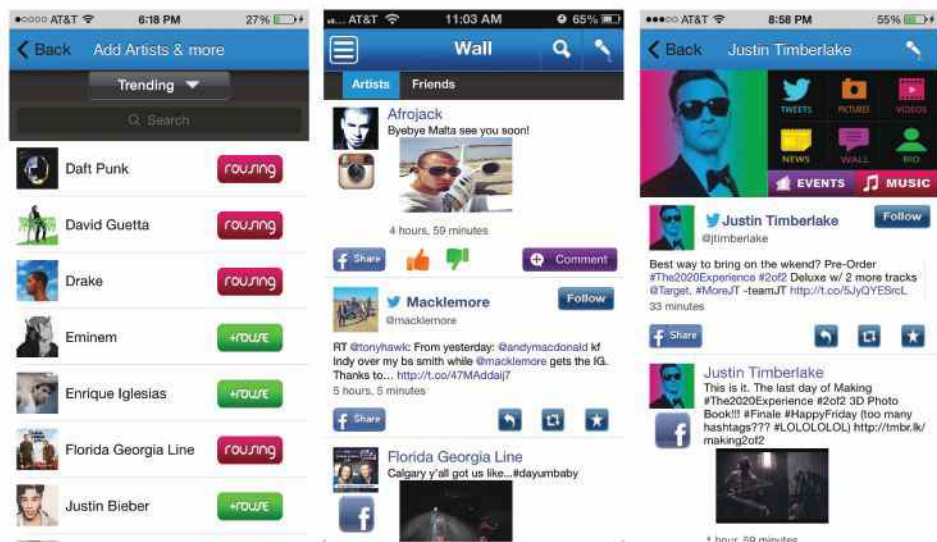
Rouse could be considered another development in an emerging class of apps known as aggregators. Here are others that cut down on app-switching fatigue.

Seenth.is

Similar to Rouse, Seenth.is is music-specific and assembles Facebook, Twitter and SoundCloud info so users can stay up to date with their favorite acts.

Pheed

Allows users to choose the type of updates (text, photo, video, audio, notes, broadcasts) one would find from a variety of apps.



Rouse makes it easier for users to follow their favorite artists and stay up to date.

APP

Rouse Provides One Feed To Rule Them All

Artists post updates, share pictures and videos, and offer concert tickets in many different places online. Rouse is both an app (available for iOS and Android) and a website (rousesocial.com) that aims to bring all of those updates together, in an act of consolidation that allows users to follow their favorite artists in one place. “Our intention when building Rouse was to create a one-stop shop for fans to follow everything about their favorite artists and bands,” Rouse co-founder/CEO Daniel Smith says. “With Rouse, there is no longer a need for fans to app-hop.” While Rouse’s mobile app facilitates Facebook authentication, which adds value by creating a slightly personalized experience, RouseSocial.com is anything but. Without a login button, the site is just a set of curated lists filtering the social music world by various verticals (e.g., pop, EDM, R&B),

with social buttons that simply link to the artist’s online properties. These genre delineations are also present on the mobile app, which conveniently displays updates from Twitter, Facebook and Instagram in real time. The app’s layout and overall design isn’t seamless, though, and could be improved to create a better overall experience. But Rouse does offer a new platform for unknown bands. After being approved by the Rouse team, a band can appear in the app alongside other acts and found by users seeking new music. For an up-and-coming artist looking to cut through the noise in a new environment, this feature could be an opportunity to get in on the ground floor of a budding community. Overall, Rouse makes it easier for users to follow their favorite artists and stay up to date, but it has a ways to go in terms of making that experience aesthetically pleasing. —WG

ROCK

A ‘New’ McCartney

“Everybody’s busy doing better than me/And I can see why it is/They got someone setting them free,” Paul McCartney sings three songs into his buoyant, ultra-melodic new album. He then adds, “Could you be that person for me?” The lyric is likely addressing his new wife, but could just as easily be regarding producers Paul Epworth, Mark Ronson and Giles Martin, who inject some much-needed energy and edge into McCartney’s music. Tracks like “Queenie Eye” and “Hosanna” recall the Shins at their most accessible, while “On My Way to Work” and “I Can Bet” add crunch and heft to some of McCartney’s most thoughtful power-pop ditties in years. While the sound isn’t wholly new, it’s a nice change of pace for an artist who can still update his image some 50 years after the Beatles’ first hit. —AH



Paul McCartney

NEW

PRODUCERS: Paul Epworth, Mark Ronson, Giles Martin

LABEL: Concord

RELEASE DATE: Oct. 15

ALBUMS

AMERICANA

THE AVETT BROTHERS

Magpie and the Dandelion

PRODUCER: Rick Rubin

LABEL: American/Universal

RELEASE DATE: Oct. 15

If the Avetts’ last two albums steered them closer to the rock’n’roll byways, these 11 songs return the troupe to its acoustic front-porch roots. Seth Avett takes the spotlight on the live “Souls Like Wheels,” while “Vanity” and “The Clearness Is Gone” are dramatic exceptions amid quieter and more down-home surroundings. —GG

POP

CULTS

Static

PRODUCERS: Cults, Shane Stoneback, Ben Allen

LABEL: Columbia Records

RELEASE DATE: Oct. 15

For Cults’ sophomore effort, the New York duo fleshes out the indie pop of its debut into hazier, lush grooves. It’s the right move: “I Can Hardly Make You Mine” boasts a throwback chorus surrounded by just the right amount of feedback. “We’ve Got It” finds well-timed tempo shifts. —JM

ROCK

THE DISMEMBERMENT PLAN

Uncanny Valley

PRODUCERS: Jason Caddell, the Dismemberment Plan

LABEL: Partisan Records

RELEASE DATE: Oct. 15

“Don’t be such a nerd/ We’ll leave it all to chance,” Travis Morrison sings on cerebral rocker “Mexico City Christmas,” from the band’s first album in more than a decade. The new material contains plenty of electric grooves and Morrison’s conversational non sequiturs. The nerds are back, and they sound better than ever. —JM

COUNTRY

JOE NICHOLS

Crickets

PRODUCERS: Derek George, Mickey Jack Cones

LABEL: Red Bow Records

RELEASE DATE: Oct. 8

A whopping 16 tracks populate Nichols’ eighth album, allowing the rich-voiced singer to deliver some of the most pop- and rock-leaning material of his career, including single “Sunny and 75” and power ballad “Love Has a Way.” But tracks like “Billy Graham’s Bible” and a cover of Merle Haggard’s “Footlights” ensure his traditionalist reputation stays intact. —GG

ROCK

VERTICAL HORIZON

Echoes From the Underground

PRODUCER: Matt Scannell

LABEL: Outfall Records

RELEASE DATE: Oct. 8

Slow-burn single “Broken Over You” and Richard Marx-assisted “You Never Let Me Down” prove Vertical Horizon’s first album in four years is rife with the memorable, emotional hooks that drove the band to radio prominence in the late ’90s. Rush’s Neil Peart contributes complex drumming on “Instamatic,” and singer Matt Scannell takes a new wave departure on “Lovestruck.” —EN

HIP-HOP

PUSHA T

My Name Is My Name

PRODUCERS: various

LABEL: G.O.O.D. Music/Def Jam Recordings

RELEASE DATE: Oct. 8

Pusha T proves that great material takes time, as this excellent solo debut had countless delays. The rapper caters to loyal fans, stemming from his days in duo Clipse, and offers street anthems laced with braggadocio rhymes and mainstream pop/R&B collaborations (Chris Brown, Kelly Rowland, The-Dream). —ER

.biz

Eurythmics' Dave Stewart and Michael Philipp, former chairman/CEO of Credit Suisse Europe, Middle East & Africa, have revealed plans to launch a creative-focused banking services company, First Artist Bank. Stewart says the project's inspiration was Farmers Bank in the United States, which was originally founded to provide farmers a means for lending that wouldn't strip them of their rights.



DJ/producer **Steve Aoki** (center) with Linkin Park's **Chester Bennington** (left) and **Mike Shinoda**

ROCK

Charged Up

Linkin Park makes new waves with hit single, interactive game and remix album

By Gary Graff

"A Light That Never Comes," Linkin Park's new collaboration with Steve Aoki, debuted at No. 23 on the Billboard Hot 100, giving hard rock a rarefied spot in pop-dominated terrain. The song is part of "LP Recharged," Linkin Park's new free-to-play Facebook 3-D action/strategy game, as well as the first single and sole new song on *Recharged*, a remix album due Oct. 29 that features two versions of "A Light That Never Comes" plus a dozen fresh treatments of tracks from Linkin Park's 2012 album *Living Things*.

Combine that with singer Chester Bennington's new role fronting Stone Temple Pilots—whose new EP *High Rise* arrives Oct. 8—and Linkin Park hardly seems to be holed up out of sight in some studio.

"It all kind of developed together, and in fact we hadn't originally intended to release all of this at the same time," says the group's Mike Shinoda, who helped design the game and co-produced *Recharged* with Rick Rubin, handling two of the remixes himself.

Jordan Berliant, who manages Linkin Park for the Collective, adds that "the game launch kind of lined up with the single launch. We felt that it would make sense to integrate those two elements and see if we could create something more eventful rather than independent launches of two different expressions of Linkin Park."

Shinoda says the team-up with Aoki, which streamed exclusively for two weeks on Microsoft's Xbox Music, stemmed from tweets and messages between the two. "Talking led to shooting some ideas back and forth and eventually it became obvious one of those was the best one," he says. "We put a bunch of work in on it, and it became the song." The track even stayed largely under wraps until Aug. 10, when Shinoda and Bennington made a surprise appearance during Aoki's set at the Summer Sonic festival in Japan to perform it.

The song officially emerged Sept. 16, four days after the game launch and after fans—playing as rebels (who are also members of Linkin Park) in a futuristic society trying to free natural resources from "a small group of evil people" who have hoarded them—scored a certain amount of points. The game's plot addresses some of Linkin Park's own social and environmental concerns and the work of its Music for Relief charity. Shinoda notes that proceeds from available character upgrades will go to sustainable energy initiatives in Haiti, Uganda and other locations.

The video for "A Light That Never Comes," based on 3-D image capture of the band members, is due Oct. 9. Computer giant Dell, which provided technical support for the clip, will host a making-of feature. The song is also featured in HBO's fall programming ads and on ESPN's "Monday Night Football," and Berliant says Linkin Park's team is working on "a couple other game licenses" for other remixes from *Recharged*.

"Collaborating with Steve Aoki was a big driver for the album," says Peter Standish, senior VP of marketing for Warner Bros., Linkin Park's label. "So are all the other components that are woven into it—the 'LP Recharge' game, the partnership with Microsoft and Xbox. Most importantly, hopefully it's a lot of fun for their fan base. You're always trying to come up with something different for a band's fans, and everybody feels like that was achieved—and is still being achieved."

That combination, Standish adds, also allowed the label to take "A Light That Never Comes" to radio with plenty of momentum.

Linkin Park, meanwhile, has entered the studio to work on a follow-up to *Living Things*. Shinoda says "it's really early" in the project, though the group is "working quickly" and is happy with what's developed so far. "It's probably going to be a little surprising to some people," he says. "It's not going to sound like 'A Light That Never Comes,' it's not going to sound like the remix album and it won't sound like *Living Things*, either."

And rest assured, all of those concerned say: Bennington is most definitely engaged in the process even if he's coming in and out due to commitments to Stone Temple Pilots, who are also managed by the Collective.

"Being in [Stone Temple Pilots] is a dream come true, because I've loved that band for a long time," Bennington says. "But my priority is always Linkin Park. In no way, shape or form do I want anything I do with Stone Temple Pilots to interfere with what we have to do as a band. The guys in STP understand that. This will be a very mutually respectful thing—and a lot of fun." ●

THE Numbers

Badfinger's "Baby Blue"

Thanks to AMC's "Breaking Bad," Badfinger is suddenly red hot. The drama series, which concluded its five-season run on Sept. 29, used Badfinger's 1972 No. 14 Billboard Hot 100 hit "Baby Blue" in the closing scene. In turn, thousands of viewers turned to the Web and digital retailers to seek out the song.



"Baby Blue" sold 5,000 downloads in the week ending Sept. 29, a gain of 2,981%. It's the tune's single-largest digital sales week. Sales are expected to rise next week, after a week's worth of impact is felt from the episode. It should arrive on numerous digital sales charts next issue.



According to AMC, the "Breaking Bad" finale attracted 10.3 million viewers—a series record for an episode. Its Nielsen ratings were up by 442% over the fourth-season finale, which garnered 1.9 million on Oct. 9, 2011. (The fifth season's episodes were split into two eight-episode blocks in 2012 and 2013.)



Thousands headed to Wikipedia to find out more about Badfinger following the finale, as views of the band's page grew 1,411% from Sunday to Monday. On Sunday, there were 1,700 visits, which ballooned to 26,500 the next day.



The song is also reacting strongly on streaming services. According to Spotify, global streams of "Baby Blue" were up 9,000% in the 11 hours after the finale, compared with the previous 11. Streams were aided by a tweet from show star Bryan Cranston, who said the song was his character's "prophecy." At press time, it had received 20,000 retweets.

—Keith Caulfield and William Gruger



R5's debut album sold 15,000 copies in its first week.

POP

R5 Gets 'Louder'

Disney star Ross Lynch's family band breaks out with new album, steady touring

by Jason Lipshutz

R5, the pop-rock family band fronted by 17-year-old Disney Channel star Ross Lynch, has scored a top 30 debut with first album *Louder*, which sold 15,000 first-week copies, according to Nielsen SoundScan. The aptly titled set follows the group's *Loud* EP—which has sold 28,000 copies since its release last February—as well as months of beguiling fans of Lynch's TV series "Austin & Ally" and Disney Channel film "Teen Beach Movie."

Formed in Los Angeles by Lynch with brothers Riker and Rocky, sister Rydel and family friend Ellington Ratliff, R5 self-released its *Ready Set Rock* EP in 2009, two years before Lynch was cast in the pi-

lot of "Austin & Ally" as teen singer Austin Moon. R5 signed to Hollywood Records in April 2012, months before Lynch raised his profile as the star of "Teen Beach Movie." Since the film's TV debut in July 2012, its original soundtrack has sold 300,000 copies.

Hollywood VP of marketing Robbie Snow says the key to R5's growth was the 50-date North American tour the group began in mid-March, which followed a handful of club shows last year. By last spring, Lynch had wrapped up another season of taping "Austin & Ally," and R5 needed to build a live following with a new product (*Loud*) to promote. "We're just continuing to keep them out and playing every time we can get a break in Ross' acting schedule," Snow says.

Produced by Eman Kiriakou and Andrew Goldstein, *Louder* is an 11-song collection that includes the four songs from the *Loud* EP as well as new single "Pass Me By" (sample lyric: "I was solo, living YOLO/'Til you blew my mind"). The music video for "Pass Me By" has earned 1.2 million Vevo views and Radio Disney has supported the track, but Snow says "radio's not our focus" with *Louder*. Instead, Hollywood wants to keep R5 out on the road as much as possible despite Lynch's acting schedule. More U.S. dates have already been set for the fall, with trips to Japan, Australia and Europe coming in late 2013 or early 2014.

"We're in the long-term business with this band," Snow says. "We're looking toward another album, potentially at the end of next year." ●



New Love

Having co-written 35 entries on Hot R&B/Hip-Hop Songs since 2005—including No. 1s for Usher ("There Goes My Baby," 2010) and Kelly Rowland ("Motivation," 2011)—songwriter/producer Rico Love is no stranger to the format. This week, Love scores his first chart appearance as a lead artist, as "They Don't Know" (Interscope) opens at No. 40. The cut highlights his talents as both a singer and rapper, and serves as the first single from his EP *Discrete Luxury*.

'Wild' Ride

Six-piece alternative group Royal Teeth has been percolating under the radar for the past year, thanks to the slow-burning success of its single "Wild." The cut is featured in EA Sports' "FIFA 13" videogame, which has helped draw fans to the Dangerbird Records-signed band. The song's audio- and video clips on YouTube have drawn more than a half-million views, while it's sold 36,000 downloads, according to Nielsen SoundScan. Royal Teeth will tour with the Mowgli's starting Nov. 12.

Strange Talk Heard

After topping Uncharted more than two years ago (Sept. 17, 2011), Strange Talk looks to graduate to its first appearance on a song ranking, as "Climbing Walls" rises to just below the Alternative threshold. KKDO Sacramento, Calif., leads with 27 plays for the song during the Sept. 23-29 Nielsen BDS tracking week. The Melbourne, Australia-based quartet will release its Wind-up Records debut *Cast Away* early next year, with songs mixed by Tony Hoffer (M83, Phoenix) and Eliot James (Bloc Party, Two Door Cinema Club).

'Made' Man

Jacksonville, Fla., native T'Juan is approaching the Gospel Songs chart with "Made." After the singer/actor/motivational speaker released his debut album *29:11* in 2010 on indie label No Compromise, "Made" is the lead single from his sophomore set (issued on No Compromise and distributed by Emtro Gospel), expected early next year. In between concert appearances, T'Juan has also been busy touring as part of BET's HIV/AIDS awareness campaign, "Rap It Up."

Reporting by Keith Caulfield, Wade Jessen, Rauly Ramirez and Gary Trust.

Battle Plan: Dream Theater



After a 28-year career, prog metal group Dream Theater released its 12th album and first self-titled LP on Roadrunner Records. It bows at No. 7 on the Billboard 200.

3 MONTHS AGO

On June 6, Dream Theater announced that its 12th album would be self-titled. "With 11 studio albums under their belt, self-titling their 12th is a pretty big statement," Roadrunner senior director of marketing Suzi Akyuz says. "It's basically declaring that this is the quintessential Dream Theater album." Teasing audio and video content ahead of release, the band put out the first of four in-studio videos on June 6 and an in-studio photo gallery on June 20, yielding the highest traffic day of the year for the label's website. In July, the act posted the album cover and track list, and held a listening party on July 30 at New York's Germano Studios.

1 MONTH AGO

The band premiered single "The Enemy Inside" on USA Today.com on Aug. 5. "It ended up being the day's second-most-popular story for the website's Life section," Akyuz says. The label also released a lyric video the same day on all Dream Theater/Roadrunner properties and coordinated a pre-order on Aug. 7, offering four configurations. "We did a limited-edition collector's boxed set, two-LP gatefold vinyl, a special edition [digital release] that included a bonus disc of a 5.1 audio mix of the album and the standard edition," Akyuz says. The label also shared album art from the booklet through Instagram every weekend starting Aug. 9.

RELEASE WEEK

Second single "Along for the Ride" premiered Sept. 9 through Grammy.com's "First Listen," and the band allowed its first album stream, which launched Sept. 16 on RollingStone.com. "We hadn't done something like this with Dream Theater before," Akyuz says. "We got such a great, positive response from fans." The video for "The Enemy Inside" bowed on Billboard.com on street date, and the group's Roadrunner catalog was made available at online retailer HD Tracks. "That's an outlet that's very important to us, because high-quality audio is hugely important to their fans." The album sold 34,000 first-week copies, according to Nielsen SoundScan.

NEXT UP

Dream Theater finished a weeklong contest with Super Glued at the close of release week, earning more than 33,000 social actions completed by fans. The label will ship "The Enemy Inside" to rock radio on Oct. 15, marking the band's first radio impact date since "Pull Me Under" in 1992. Roadrunner has also planned for the instrumental "Enigma Machine" to be choreographed by New York's Ballet Deviare for a video project. "They're this contemporary ballet company that choreographs their dances to heavy music," Akyuz says. The group will tour Europe in January and February, then stateside in the spring. —Nick Williams

MARKETPLACE

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NOTICES/ANNOUNCEMENTS

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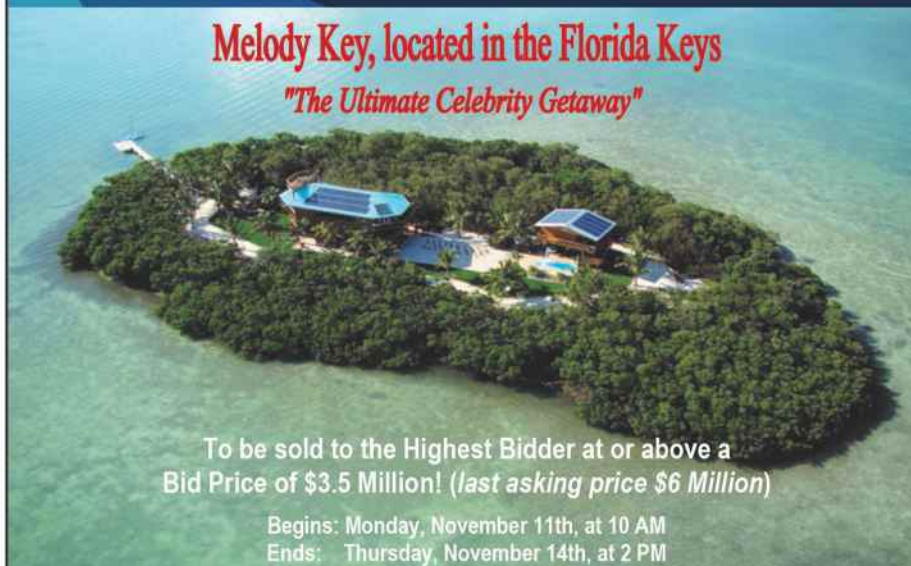
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CHARTS

JACK JOHNSON'S *FROM...*
ALBUM SALES THIS WEEK
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ZEDD'S *CLARITY* SALES
THIS WEEK, POST-REISSUE
6,000
↑ 340%

POP DIGITAL SONG SALES
YEAR TO DATE
218.1 MILLION
↓ 13%

OVER THE COUNTER KEITH CAULFIELD

Drake Scores Second-Largest Week Of Year

The hip-hop star's 'Nothing Was the Same' arrives at No. 1 with 658,000 sold—his best week yet



The Billboard 200's top four albums are all debuts this week, led by **Drake's** *Nothing Was the Same*, which launches at No. 1 with 658,000 copies sold, according to Nielsen SoundScan. On the Friday of its release week (Sept. 27), industry sources forecast the set would start with around 660,000-670,000.

Nothing Was the Same tallies the second-largest sales week of 2013. The only album to sell more this year (so far) is **Justin Timberlake's** *The 20/20 Experience*. It bowed at No. 1 with 968,000 following its release in March.

Drake's debut—though it sold slightly less than forecast—is impressive, considering the set leaked to the Internet about a week before it hit retail. The album reached the Web on Sept. 15—well before its Sept. 24 street date. Of course, leaks are commonplace, especially with hip-hop releases.

Nothing Was the Same—Drake's third No. 1 album—also marks his best sales week. His last album, 2011's *Take Care*, started at No. 1 with 631,000. His full-length debut, *Thank Me Later*, launched at No. 1 with 447,000 in 2010. The year before that, his debut EP, *So Far Gone*, bowed and peaked at No. 6 with 73,000.

This week marks the fourth week in a row that the Billboard 200's top three albums are debuts. It's the first time the feat has occurred in a year. It last happened on the four charts published between Sept. 22 and Oct. 13, 2012.

Drake's arrival is also the biggest week for any rap album since September 2011, when **Lil Wayne's** *Tha Carter IV* debuted at No. 1 with 964,000.

Since 2010, only seven other albums logged larger weeks than the debut of *Nothing Was the Same*. Timberlake's *The 20/20 Experience* was one of them. Before that, in 2012, **Taylor Swift's** *Red* bowed with



1.2 million, while **Adele's** *21* surged to 730,000 in the week after her sweep at the Grammy Awards. In 2011, *Tha Carter IV* debuted, as did **Lady Gaga's** *Born This Way* (1.1 million). And, in 2010, Swift's *Speak Now* and **Eminem's** *Recovery* both started big: with 1 million and 741,000, respectively, in their first weeks.

Before Drake's album arrived, it had already earned a pair of top 10 hits on the Hot R&B/Hip-Hop Songs chart: lead cut "Started From the Bottom" (No. 2 peak) and "Hold On, We're Going Home" (No. 3).

Pop Icons & Grammy Talk: It's a robust week for new arrivals at the top of the Billboard 200, as 10 albums debut in the top 13. Why the sudden onslaught of new releases? Part of that has to do with the upcoming Grammy Awards. The eligibility period for next year's show, which will air Jan. 26 on CBS, closed Sept. 30. (The eligibility year started Oct. 1, 2012.) Thus, any album that wants to be in the running for next year's Grammys needed to be in the marketplace by the end of September. So it's no surprise to see a Grammy favorite like **Sting** (16 wins and counting) release an album the week before the deadline. His new set, concept album *The Last Ship*, arrives at No. 13 with 21,000 copies sold. The songs were inspired by, and are intended for, a stage musical written by Sting about the shipbuilding industry in England.

Perhaps to the dismay of the more casual Sting fan, he hasn't released a traditional pop album since 2003's *Sacred Love*. In the years since, he's issued a classical album (*Songs From the Labyrinth*, 2006), a Christmas set (*If on a Winter's Night*, 2009), a classical-covers effort of mostly his own work (*Symphonities*, 2010) and a boxed set (*25 Years*, 2011).

Nine rungs above Sting this week is fellow new arrival **Elton John**, who collects his 18th top 10 album with the debut of *The Diving Board* at No. 4 (47,000). It follows the 2010 collaboration *The Union* (with **Leon Russell**), which debuted and peaked at No. 3. Thus, John has now scored back-to-back top five albums for the first time since 1976, when both *Blue Moves* (No. 3 peak) and live set *Here and There* (No. 4) were released.

Merry Returns: It may not seem like it, but Christmas is just around the corner.

Billboard's Top Holiday Albums chart will make its return to the charts menu next week online and will continue to run through January. The first big superstar Christmas album due this year is **Mary J. Blige's** *A Mary Christmas* on Oct. 15. **Kelly Clarkson's** *Wrapped in Red* follows on Oct. 29. ●



Drake's Big Take

With "Hold On, We're Going Home" (featuring Majid Jordan) bounding 7-4 on the Billboard Hot 100, "Wu-Tang Forever" ranking at No. 61 and 10 songs debuting, led by "All Me" (featuring 2 Chainz and Big Sean) at No. 20, Drake claims 12 positions on the survey, tying the mark for the most simultaneously charted titles among soloists in the Hot 100's 55-year history. Lil Wayne first racked a dozen entries the week of Sept. 17, 2011. Only the Beatles have charted more titles at once: 14 (April 11, 1964). Taylor Swift holds the record among women: 11 (Nov. 13, 2010).

—Gary Trust

THE BIG NUMBER

350K

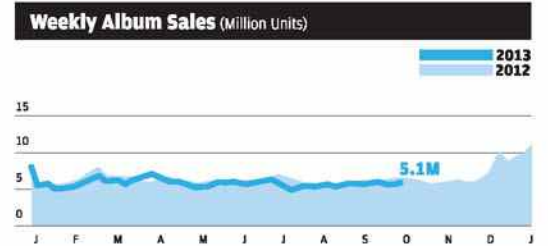
Justin Timberlake's *The 20/20 Experience*—2 of 2 should debut one step ahead of No. 2 next week on the Billboard 200. Industry sources forecast the album to launch at No. 1 with around 350,000.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,144,000	2,299,000	20,292,000
Last Week	4,545,000	1,931,000	21,916,000
Change	13.2%	19.1%	-7.4%
This Week Last Year	5,713,000	2,549,000	23,052,000
Change	-10.0%	-9.8%	-12.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	218,430,000	205,182,000	-6.1%
Digital Tracks	1,009,019,000	974,595,000	-3.4%
Store Singles	2,645,000	2,336,000	-11.7%
Total	1,230,094,000	1,182,113,000	-3.9%
Album w/TEA*	319,331,900	302,641,500	-5.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Track Sales

2012	1 Billion
2013	974.6 Million

Sales by Album Format

	2012	2013	CHANGE
CD	129,668,000	113,133,000	-12.8%
Digital	85,496,000	87,684,000	2.6%
Vinyl	3,169,000	4,118,000	29.9%
Other	97,000	246,000	153.6%

Sales by Album Category

	2012	2013	CHANGE
Current	107,927,000	104,757,000	-2.9%
Catalog	110,504,000	100,424,000	-9.1%
Deep Catalog	88,228,000	81,155,000	-8.0%

Current Album Sales

2012	107.9 Million
2013	104.8 Million

Catalog Album Sales

2012	110.5 Million
2013	100.4 Million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.


For week ending Sept. 29, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.



Read more
Chart Beat at
billboard.com/
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WorldMags.net

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
33	42	46	CRUISE Florida Georgia Line Featuring Nelly	REPUBLIC NASHVILLE/REPUBLIC	▲	4	52
			J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)				
				Lead single from the duo's <i>Here's to the Good Times</i> is just the eighth Hot Country Songs hit to spend a year on the Hot 100. Meanwhile, at country, the pair is onto the set's fourth single, "Stay," which re-enters Hot Country Songs at No. 47.			
48	49	47	MINE WOULD BE YOU	Blake Shelton		47	9
			S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	WARNER BROS. NASHVILLE/WMN			
23	33	48	BEST SONG EVER	One Direction		2	10
			J.BUNETTA,M.RADOSEVICH,J.RYAN (W.A.HECTOR,J.RYAN,E.DREWETT,J.BUNETTA)	SYCO/COLUMBIA			
44	48	49	BRAVE	Sara Bareilles		31	16
			M.ENDERT (S.BAREILLES,J.ANTONOFF)	EPIC			
30	43	50	ROUND HERE	Florida Georgia Line	●	28	16
			J.MOI (R.CRAWSON,C.TOMPKINS,T.AKINS)	REPUBLIC NASHVILLE			
NEW		51	THE LANGUAGE	Drake		51	1
			BOI-DA (A.GRAHAM,A.PALMAN,M.SAMUELS,A.RITTER,A.HERNANDEZ,B.WILLIAMS)	YOUNG MONEY/CASH MONEY/REPUBLIC			
40	51	52	GAS PEDAL	Sage The Gemini Feat. IamSu		29	10
			SAGE THE GEMINI (D.WOODS,S.A.WILLIAMS)	BLACK MONEY/EMPIRE/REPUBLIC			
50	56	53	TYPE OF WAY	Rich Homie Quan		50	11
			L.CARTER (D.LAMAR,L.CARTER, JR.)	RICH HOMIEZ/THINKITSAGAME GOLD GANG/DEF JAM/IDJMG			
57	57	54	SLOW DOWN	Selena Gomez		54	8
			THE CATARACS,D.KUNCIO (L.ROBBINS,J.MICHAELS,N.HOLLOWELL-DHAR,D.KUNCIO,F.WEXLER)	HOLLYWOOD			
56	53	55	AW NAW	Chris Young		53	11
			J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	RCA NASHVILLE			
NEW		56	FURTHEST THING	Drake		56	1
			N.SHEBIB,M.THOMAS,JAKE ONE (A.PALMAN,N.SHEBIB,M.THOMAS,A.ACCELESTON)	YOUNG MONEY/CASH MONEY/REPUBLIC			
54	58	57	TRUE LOVE	P!nk Featuring Lily Allen		54	9
			G.KURSTIN (PINK,G.KURSTIN,L.ALLEN)	RCA			
55	59	58	SOUTHERN GIRL	Tim McGraw		55	10
			B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CRAWSON)	BIG MACHINE			
62	64	59	TAKE BACK THE NIGHT	Justin Timberlake		29	12
			TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	RCA			
58	60	60	SWEATER WEATHER	The Neighbourhood		58	16
			J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	[R]EVOLVE/COLUMBIA			
88	52	61	WU-TANG FOREVER	Drake		52	3
			N.SHEBIB (T.BALDURSSON,A.GRAHAM,A.PALMAN,N.SHEBIB,J.ROSE,D.COLES,R.DIGGS,L.HAWKINS,J.HUNTER,C.WOODS,M.BJOERKLUND,J.KODULETSCH)	YOUNG MONEY/CASH MONEY/REPUBLIC			
-	54	62	TKO	Justin Timberlake		54	2
			TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,B.WHITE)	RCA			
63	62	63	PARKING LOT PARTY	Lee Brice		62	14
			J.STONE,L.BRICE (L.BRICE,T.AKINS,R.AKINS,L.LAIRD)	CURB			
NEW		64	TOO MUCH	Drake		64	1
			NINETEEN85,SAMPBA (A.GRAHAM,S.SISAY,P.JEFFERIES,E.HAYNIE)	YOUNG MONEY/CASH MONEY/REPUBLIC			
NEW		65	POUND CAKE / PARIS MORTON MUSIC 2	Drake Feat. Jay Z		65	1
			BOI-DA,LEVANS (A.GRAHAM,S.CARTER,A.PALMAN,M.SAMUELS,N.C.FISHER,M.BURNETTE,J.EVANS,A.PROCTOR,D.COLES,R.DIGGS,G.GRICE,L.HAWKINS,HAYES,J.HUNTER,R.JONES,PORTER,C.SMITH)	YOUNG MONEY/CASH MONEY/REPUBLIC			
78	71	66	I LUV THIS SH*T	August Alsina/Trinidad James		66	4
			KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	DEF JAM/IDJMG			
NEW		67	FROM TIME	Drake		67	1
			N.SHEBIB (A.GRAHAM,J.CHILOMBO,N.SHEBIB,J.BECK)	YOUNG MONEY/CASH MONEY/REPUBLIC			
75	80	68	HONEST	Future		68	3
			METRO BOOMIN,DJ SPINZ (N.WILBURN,CASH,L.WAYNE,G.HILL)	A-1/FREEBANDZ/EPIC			
53	55	69	POINT AT YOU	Justin Moore		53	18
			J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	VALORY			
52	66	70	RED NOSE	Sage The Gemini		52	11
			SAGE THE GEMINI (D.WOODS)	BLACK MONEY/EMPIRE/REPUBLIC			
77	69	71	SUNNY AND 75	Joe Nichols		69	5
			D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	RED BOW			
73	72	72	TOM FORD	Jay Z		39	12
			TIMBALAND,J.ROC (S.CARTER,T.V.MOSLEY,J.HARMON)	ROC-A-FELLA/ROC NATION			

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
-	19	73	LOLLY Maejor Ali Feat. Juicy J & Justin Bieber	BELIEVE PARTNERS/ISLAND/IDJMG		19	2
			Y.BURGANDY,DONUT,CHEF TONE,MAEJOR ALI (B.GREEN,T.SCALES,R.M.FEREBEE, JR.,J.HOUSTON,R.R.WILLIAMS,B.BELL,J.BIEBER)				
74	73	74	POMPEII	Bastille		72	7
			M.CREW,D.SMITH (D.SMITH)	VIRGIN/CAPITOL			
76	76	75	RED	Taylor Swift	●	6	13
			D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	BIG MACHINE			
80	68	76	WE WERE US	Keith Urban And Miranda Lambert		68	3
			N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE			
84	83	77	DRUNK LAST NIGHT	Eli Young Band		77	4
			F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	REPUBLIC NASHVILLE			
NEW		78	OWN IT	Drake		78	1
			N.SHEBIB (A.GRAHAM,A.PALMAN,N.C.FISHER,A.PROCTOR,N.SHEBIB)	YOUNG MONEY/CASH MONEY/REPUBLIC			
71	74	79	HEADBAND	B.o.B Featuring 2 Chainz		64	16
			DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COX,T.GRIFFIN,M.ADAM)	REBELROCK/GRAND HUSTLE/ATLANTIC			
90	87	80	WASTING ALL THESE TEARS	Cassadee Pope		37	4
			D.HUFF,N.CHAPMAN (R.GAALSWYK,C.SMITH)	REPUBLIC NASHVILLE			
NEW		81	TUSCAN LEATHER	Drake		81	1
			N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,D.FOSTER,L.T.JENNER,W.S.MCGLONE,L.PARKER)	YOUNG MONEY/CASH MONEY/REPUBLIC			
47	63	82	LITTLE BIT OF EVERYTHING	Keith Urban		33	19
			N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	HIT RED/CAPITOL NASHVILLE			
50	56	83	YOUNG AND BEAUTIFUL	Lana Del Rey	●	22	21
			R.NOWELS (L.DEL REY,R.NOWELS)	WATERTOWER/POLYDOR/INTERSCOPE			
				Like her "Summertime Sadness" at No. 10, "Young and Beautiful" has received a Cedric Gervais remix. It bounds 12-9 (up 29% in plays) in its second week on Dance/Mix Show Airplay. —Gary Trust			
-	93	84	CAROLINA	Parmalee		84	2
			NV (PARMALEE,R.BEATO)	STONE CREEK			
67	75	85	DON'T YA	Brett Eldredge	●	30	19
			C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	ATLANTIC/WMN			
RE-ENTRY		86	STAY THE NIGHT	Zedd Feat. Hayley Williams		51	2
			ZEDD (A.ZASLAVSKI,B.E.HANNAH,H.WILLIAMS,C.FAYE)	INTERSCOPE			
NEW		87	COME THRU	Drake		87	1
			N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,N.CAMPBELL)	YOUNG MONEY/CASH MONEY/REPUBLIC			
92	92	88	BOUNCE IT	Juicy J Feat. Wale & Trey Songz		81	5
			DR. LUKE,CIRKUT,BABY E (J.HOUSTON,O.AKINTIMEHIN,L.GOTTFELD,K.KASHER HINDLIN,E.LOWERY,H.WALTER)	KEMOSABE/COLUMBIA			
NEW		89	WORST BEHAVIOR	Drake		89	1
			DJ DAHI (A.GRAHAM,A.PALMAN,D.NATCHE)	YOUNG MONEY/CASH MONEY/REPUBLIC			
NEW		90	TEAM	Lorde		90	1
			J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	LAVA/REPUBLIC			
-	88	91	BEST I EVER HAD	Gavin DeGraw		88	2
			M.JOHNSON (G.DEGRAW,M.JOHNSON)	RCA			
68	61	92	REPLAY	Zendaya		61	6
			M.SCHULTZ (M.SCHULTZ,T.FRED,P.SHELTON,ZENDAYA)	HOLLYWOOD			
66	81	93	FEDS WATCHING	2 Chainz Featuring Pharrell		66	13
			P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	DEF JAM/IDJMG			
-	99	94	BURN	Ellie Goulding		53	4
			G.KURSTIN (R.B.TEDDER,E.GOULDING,G.KURSTIN,B.KUTZLE)	CERRYTREE/INTERSCOPE			
93	91	95	BRUISES	Train Featuring Ashley Monroe		79	7
			ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJOERKLUND)	COLUMBIA			
79	84	96	PROPUESTA INDECENTE	Romeo Santos		79	3
			A.SANTOS (A.SANTOS)	SONY MUSIC LATIN			
96	90	97	OUTTA MY HEAD	Craig Campbell		90	3
			K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	BIGGER PICTURE			
-	100	98	WHITE WALLS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		98	2
			NOT LISTED (NOT LISTED)	MACKLEMORE/ADA/WARNER BROS.			
-	86	99	ANIMALS	Martin Garrix		86	2
			M.GARRIX (M.GARRIX)	SPINNIN'/SILENT/CASABLANCA/REPUBLIC			
87	89	100	AMERICAN GIRL	Bonnie McKee		87	6
			J.ABRAHAM,OLIGEE (A.DRURY,B.MCKEE,O.GOLDSTEIN,J.LEE,J.ASHER)	KEMOSABE/EPIC			

ALL YOU EVER DID WAS WRECK ME.

"WRECKING BALL," MILEY CYRUS

Q&A Cirkut



You co-wrote and -produced the Nos. 2 and 3 songs on the Billboard Hot 100. What has that been like, and how have you been celebrating?
It feels amazing. I'm definitely proud and grateful to be a part of it all. I try to stay focused on what's next, though. I want to keep thinking about what I can do better as opposed to being satisfied with my past achievements.

How did you go from being a musician in Eastern Canada to a core part of one of the biggest hitmaking studios in Los Angeles? What was your big break?

The years leading up to now were just training and preparation, basically. A lot of people don't see the struggle that happens before success—lots of forks in the road that could have led to who knows where. I'm fortunate that a lot of the choices I've made over the years have been good ones. I have to credit my friend and business partner Adrien Gough for his support and guidance. Meeting Dr. Luke was definitely a major turning point in my career.



When writing for huge pop stars with strong identities, how much do you take the artist into consideration, and how much do you follow your gut for what makes a great song?

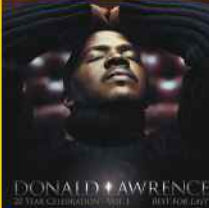


I usually come at it from a sonic/vibe perspective. I think about what would breathe new life into an artist, what would sound fresh and interesting, then I allow room for the artist and other writers/producers I'm collaborating with to do what they do best.

What's in store for 2014?
I'm constantly working on a bunch of new music for new and established artists. I'm also excited to be building my publishing company, Dream Machine, with my partners and working with and developing great new talent. —Evie Nagy

The Billboard 200

October 12
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same		1	1
	NEW	2	KINGS OF LEON RCA	Mechanical Bull		2	1
	NEW	3	CHER WARNER BROS.	Closer To The Truth		3	1
	NEW	4	ELTON JOHN ROCKET/MERCURY/CAPITOL	The Diving Board		4	1
		5	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		1	2
4	6	6	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party		1	7
	NEW	7	DREAM THEATER ROADRUNNER	Dream Theater		7	1
				The rock band logs its third consecutive top 10 album as its new self-titled set opens with 34,000. It follows 2011's <i>A Dramatic Turn of Events</i> (No. 8 debut/peak with 36,000) and 2009's <i>Black Clouds & Silver Linings</i> (No. 6 debut/peak with 40,000).			
	NEW	8	KREWELLA KREWELLA/COLUMBIA	Get Wet		8	1
	NEW	9	METALLICA BLACKENED/WARNER BROS.	Metallica: Through The Never (Soundtrack)		9	1
		10	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		2	2
	NEW	11	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		11	1
	NEW	12	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		12	1
	NEW	13	STING A&M/CHERRYTREE/INTERSCOPE/IGA	The Last Ship		13	1
1	8	14	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	3
3	7	15	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	3
		16	AVICHI PRMD/ISLAND/IDJMG	True		5	2
14	12	17	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	9
		18	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		3	2
		19	VARIOUS ARTISTS MAYBACH/ATLANTIC/AG	MMG: Self Made 3		4	2
15	18	20	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	43
		21	THE WEEKND XO/REPUBLIC	Kiss Land		2	3
13	17	22	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	5
	NEW	23	SAMMY HAGAR FRONTIERS	Sammy Hagar & Friends		23	1
				The Red Rocker's new collaborations album is his highest-charting set since 1999's <i>Red Voodoo</i> hit No. 22. Among the set's many friends are Michael Anthony, Chad Smith and Neal Schon, all of whom play on a cover of Depeche Mode's "Personal Jesus."			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
	NEW	24	R5 HOLLYWOOD	Louder		24	1
23	25	25	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	56
8	11	26	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	4
18	22	27	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	12
	NEW	28	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	Your Grace Finds Me		28	1
9	15	29	ARIANA GRANDE REPUBLIC	Yours Truly		1	4
	NEW	30	DONALD LAWRENCE QUIET WATER/EONE	Best For Last: 20 Year Celebration - Vol. 1		30	1
				Debuting at No. 1 on Top Gospel Albums, it gives the artist back-to-back chart-toppers, and his third No. 1 overall. With 13,000 sold, it's also Lawrence's best sales week and helps earn him his first top 40 set on the Billboard 200.			
24	26	31	LORDE LAVA/REPUBLIC	The Love Club (EP)		23	16
	NEW	32	GOV'T MULE BLUE NOTE	Shout!		32	1
10	13	33	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	4
	NEW	34	RAY CHARLES TANGERINE/CONCORD	Ray Charles Forever		34	1
21	27	35	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	42
	NEW	36	ICONA POP RECORD COMPANY TEN/BIG BEAT	This Is...		36	1
				Despite an inescapable single in "I Love It" (No. 7 peak on the Billboard Hot 100 in May), the pop/dance duo's first full-length album debuts quietly with 12,000 sold. "I Love It," meanwhile, sells another 12,000 downloads, bringing its cumulative total to 2.6 million.			
31	33	37	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	1	28
	NEW	38	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	Glee Sings The Beatles		38	1
	NEW	39	PHIL WICKHAM FAIR TRADE/PLG	The Ascension		39	1
22	29	40	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47		2	8
	NEW	41	A SKYLIT DRIVE TRAGIC HERO	Rise		41	1
				With the arrival of <i>Rise</i> , the rock act claims not only its highest-charting album but also its best sales week. The effort, the band's fourth studio release, starts with 10,000 sold. It also enters at No. 7 on the Alternative Albums chart—the group's first top 10 on the tally.			
	NEW	42	MAZZY STAR RHYMES OF AN HOUR	Seasons Of Your Day		42	1
32	31	43	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	87

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	44		VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014		44	1
34	38	45	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	27
RE-ENTRY	46		NIRVANA SUB POP/DGC/GEFFEN/UME	In Utero	▲	1	89
5	23	47	JANELLE MONAE BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		5	3
NEW	48		PINK MARTINI HEINZ	Get Happy		48	1
30	36	49	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	51
NEW	50		GUNGOR HITHER & YON	I Am Mountain		50	1
-	10	51	BILLY CURRINGTON MERCURY NASHVILLE/UMGN	We Are Tonight		10	2
26	32	52	JOHN MAYER COLUMBIA	Paradise Valley		2	6
6	28	53	ARCTIC MONKEYS DOMINO	AM		6	3
25	34	54	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	11
7	24	55	SHERYL CROW WARNER BROS./WMN	Feels Like Home		7	3
41	47	56	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	53
29	39	57	TGT ATLANTIC/AG	Three Kings		3	6
12	30	58	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		3	4
17	35	59	JAHEIM ATLANTIC	Appreciation Day		6	4
48	49	60	P!NK RCA	The Truth About Love	▲	1	54
27	37	61	BASTILLE VIRGIN/CAPITOL	Bad Blood		11	4
28	44	62	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	5
46	45	63	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	50
35	43	64	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	9
NEW	65		DEER TICK PARTISAN	Negativity		65	1
63	58	66	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	49
-	16	67	ELVIS COSTELLO AND THE ROOTS BLUE NOTE	Wise Up Ghost And Other Songs 2013		16	2
49	59	68	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	19
47	53	69	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	23
RE-ENTRY	70		ZEDD INTERSCOPE/IGA	Clarity		38	12
37	52	71	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	8
NEW	72		BLACK LABEL SOCIETY EONE	Unblackened		72	1
56	62	73	THE LUMINEERS DUALTONE	The Lumineers	▲	2	78

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
157	103	74	GG DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	86
42	57	75	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	46
39	66	76	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	21
61	71	77	ADELE XL/COLUMBIA		21	10	136
69	79	78	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	15
59	77	79	SOUNDTRACK UME	Pitch Perfect	●	3	49
57	68	80	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	112
36	75	81	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		3	5
50	55	82	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	49
55	63	83	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		19	5
45	69	84	K. MICHELLE ATLANTIC/AG	Rebellious Soul		2	7
NEW	85		TOUCHE AMORE DEATHWISH	Is Survived By		85	1
53	70	86	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	10
54	67	87	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	11
64	73	88	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition		53	5
67	74	89	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	27
RE-ENTRY	90		THE BEATLES APPLE/CAPITOL		1	11	151
73	78	91	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	7	85
60	72	92	MANDISA SPARROW/CAPITOL CMG	Overcomer		29	5
20	61	93	GLORIA ESTEFAN CRESCENT MOON/SONY MASTERWORKS	The Standards		20	3
-	46	94	EARNEST PUGH P-MAN	The W.I.N. (Worship In Nassau) Experience: Live In Nassau Bahamas		46	2
66	81	95	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	19
11	42	96	EARTH, WIND & FIRE ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		11	3
-	14	97	MGMT COLUMBIA	MGMT		14	2
RE-ENTRY	98		NIRVANA SUB POP/DGC/GEFFEN/UME	Nevermind	◆	1	268
83	95	99	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	15
44	64	100	VARIOUS ARTISTS SHOW DOG-UNIVERSAL	Alabama & Friends		8	5



Cher's Highest-Charting Album

"Believe" it: **Cher** has earned her highest-charting solo album on the Billboard 200. The diva's new studio set, *Closer to the Truth*, also logs her highest debut (solo or otherwise) with its arrival at No. 3. It sold 63,000 copies in its first week, according to Nielsen SoundScan. The Warner Bros. Records effort is her first album since 2002's *Living Proof*.

Until this week, Cher had never reached higher than No. 4 with her solo albums—hitting that peak with *Believe* in 1999 and *The Very Best of Cher* in 2003. As half of **Sonny & Cher**, she went higher only once—with 1965's No. 2-peaking *Look at Us*. The album, which contained the No. 1 Billboard Hot 100 single "I Got You Babe," was stuck in the runner-up slot for eight weeks behind **the Beatles'** *Help!*

During the new album's release week, Cher played NBC's "Today" (Sept. 23) and CBS' "Late Show With David Letterman" (Sept. 24). On the latter, she was the only guest for the evening and also performed the album's second single, "I Hope You Find It."

Closer to the Truth was led by the single "Woman's World," which became Cher's eighth No. 1 on the Dance Club/Play Songs chart in August.

—Keith Caulfield

CHER'S TOP 10 HIGHEST-CHARTING SOLO ALBUMS

Title	Year	Peak Position
<i>Closer to the Truth</i>	2013	No. 3
<i>Believe</i>	1999	No. 4
<i>The Very Best of Cher</i>	2003	No. 4
<i>Living Proof</i>	2002	No. 9
<i>Heart of Stone</i>	1989	No. 10
<i>Gypsies, Tramps & Thieves</i>	1971	No. 16
<i>All I Really Want to Do</i>	1965	No. 16
<i>Take Me Home</i>	1979	No. 25
<i>The Sonny Side of Cher</i>	1966	No. 26
<i>Half-Breed</i>	1973	No. 28



'Glee' Returns

The cast of Fox's "Glee" continues its hot streak on the Top Soundtracks chart, as new album *Glee Sings the Beatles* debuts at No. 2 with 12,000 sold. (It's blocked from No. 1 by the also-debuting live album/soundtrack from **Metallica** for its film "Metallica: Through the Never," which sold 25,000.)




Glee Sings the Beatles is the 19th title from the show to reach the top two positions on Top Soundtracks—the entirety of the show's charting output. The new album is a compilation of the cast's covers of **Beatles** songs heard in the series' fifth-season premiere, which aired Sept. 26.


On the Billboard 200, *Glee Sings the Beatles* debuts at No. 38—the second-lowest bow of any "Glee" album. (Only *Glee: Season Four: Britney 2.0* started lower, at No. 43.)

The number of "Glee"-related album releases have slowed considerably in the last year-and-a-half, compared with the show's heyday on the charts in 2010-11. In those two years, the show charted 12 albums—11 of them hitting the top 10 on the Billboard 200. Since 2012, there have been only five "Glee" releases.

With the new album's arrival, the "Glee" franchise's total album sales grow to 7.5 million, while its digital song sales increase to 42.3 million.

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
	NEW	101	SARAH JAROSZ SUGAR HILL/WELK	Build Me Up From Bones		101	1	
33	60	102	NEKO CASE ANTI-EPITAPH	The Worse Things Get, The Harder I Fight...		12	4	
52	76	103	JIMMY BUFFETT MAILBOAT	Songs From St. Somewhere		4	6	
71	83	104	MAROON 5 A&M/OCTONE/IGA	Overexposed ▲		2	66	
99	89	105	THE NEIGHBOURHOOD [RE]VOLVE/COLUMBIA	I Love You.		39	23	
81	84	106	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	184	
	RE-ENTRY	107	ATOMS FOR PEACE XL	Amok		2	7	
				The all-star band made its TV debut on "The Daily Show With Jon Stewart" on Sept. 26, and the buzz seemingly drove sales of the album to its best week since March. With 4,000 sold, the set is up by 237%.				
		20	108	THE DEVIL WEARS PRADA ROADRUNNER	8:18	20	2	
	NEW	109	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula		109	1	
82	91	110	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	154	
	RE-ENTRY	111	METALLICA BLACKENED/WARNER BROS.	Metallica ◆		1	285	
	NEW	112	NIRVANA SUB POP/DGC/GEFFEN/UME	In Utero: 20th Anniversary Super Deluxe		112	1	
				Nirvana's 1993 album <i>In Utero</i> arrived Sept. 24 in an array of deluxe packages, including one that was so expansive, it charts separately at No. 112 (4,000). The rest of the special versions—along with the original album—are merged together at No. 46 (10,000).				
58	85	113	MARC ANTHONY SONY MUSIC LATIN	3.0 ○		5	10	
		21	114	GROUPLOVE CANVASBACK/ATLANTIC/AG	Spreading Rumours		21	2
	NEW	115	THE FOREIGN EXCHANGE HBD	Love In Flying Colors		115	1	
				The R&B act grabs its first No. 1 on a national chart, as <i>Love in Flying Colors</i> starts atop Heatseekers Albums. The group previously reached No. 3 in 2010 with <i>Authenticity</i> and No. 13 in 2008 with <i>Leave It All Behind</i> . On R&B Albums, the new set enters at No. 12.				
86	99	116	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	24	
74	87	117	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon ●		4	45	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
70	107	118	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	20	
	NEW	119	MEGADETH T-BOY/UME	Countdown To Extinction: Live		119	1	
				It's the 19th charting album for the rock band. The new arrival celebrates its highest-charting set, 1992's <i>Countdown to Extinction</i> , which debuted and peaked at No. 2 and spent a career-record 58 weeks on the chart.				
103	110	120	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	42	
120	123	121	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		102	9	
68	82	122	SARA BAREILLES EPIC	The Blessed Unrest		2	11	
118	117	123	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	20	
80	90	124	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	21	
102	118	125	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show ◆		1	136	
96	96	126	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	78	
93	97	127	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away ▲		1	74	
91	111	128	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer ●		2	26	
85	92	129	ED SHEERAN ELEKTRA	+ ●		5	68	
		80	130	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto		80	2
78	93	131	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	81	
125	88	132	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	43	
141	155	133	PS BEASTIE BOYS DEF JAM/UME	Licensed To Ill ▲		1	116	
130	148	134	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	64	
133	157	135	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲		1	153	
88	108	136	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	Greater Than		9	8	
98	121	137	TAMELA MANN TILLYMANN	Best Days		14	55	
128	139	138	PARAMORE FUELED BY RAMEN	Paramore		1	25	
138	147	139	KATY PERRY CAPITOL	Teenage Dream ▲		1	152	
107	130	140	FUN. FUELED BY RAMEN	Some Nights ▲		3	84	
	NEW	141	JON MCLAUGHLIN JON MCLAUGHLIN	Holding My Breath		141	1	
121	140	142	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	114	
100	116	143	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	21	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	144		THE COUNTDOWN SINGERS AND ORCHESTRA SONOMA	Monster Mash And Other Terrifying Tunes		99	10
			With Halloween still weeks away, it seems some consumers are getting their spooky shopping on early this year. This catalog CD-only release from the studio group sells for just \$5 at Walmart. —Keith Caulfield				
92	120	145	SKILLET ATLANTIC/AG	Rise		4	14
154	162	146	AWOLNATION RED BULL	Megalithic Symphony		84	99
77	119	147	THE 1975 VAGRANT/INTERSCOPE/IGA	1975		28	4
89	112	148	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		23	6
-	51	149	ZENDAYA HOLLYWOOD	Zendaya		51	2
RE-ENTRY	150		THIRD DAY ESSENTIAL/PLG	Miracle		10	26
NEW	151		BASSNECTAR AMORPHOUS	Take You Down (EP)		151	1
-	102	152	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best		23	19
RE-ENTRY	153		ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UME	Rocket Man: Number Ones	●	9	67
97	106	154	TEDESCHI TRUCKS BAND MASTERWORKS/SONY MASTERWORKS	Made Up Mind		11	6
-	50	155	JONNY LANG CONCORD	Fight For My Soul		50	2
117	115	156	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	16
38	100	157	NEWSBOYS SPARROW/CAPITOL CMG	Restart		38	3
131	133	158	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	287
144	144	159	LEE BRICE CURB	Hard 2 Love		5	73
RE-ENTRY	160		ELTON JOHN ROCKET/UTV/UME	Greatest Hits 1970-2002	▲	12	68
62	131	161	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land		22	4
110	137	162	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	14
-	54	163	FIVE FOR FIGHTING WIND-UP	Bookmarks		54	2
137	156	164	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	104
143	167	165	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	66
126	142	166	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	34
RE-ENTRY	167		PIERCE THE VEIL EQUAL VISION	Selfish Machines		106	2
95	129	168	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	16
116	146	169	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	55
106	135	170	TECH N9NE STRANGE/RBC	Something Else		4	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
119	164	171	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	45
RE-ENTRY	172		MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	192
158	149	173	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	110
94	101	174	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	280
113	126	175	NEW HOPE OAHU DREAM	Hope Is Alive		113	3
-	41	176	CARCASS NUCLEAR BLAST	Surgical Steel		41	2
146	166	177	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	27
155	174	178	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	36
RE-ENTRY	179		DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Thank Me Later	▲	1	90
123	151	180	DEMI LOVATO HOLLYWOOD	Demi		3	20
109	158	181	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		9	6
132	154	182	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	2	27
RE-ENTRY	183		JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲	2	82
105	152	184	GOODIE MOB ALLIANCE	Age Against The Machine		30	5
172	168	185	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	46
RE-ENTRY	186		PHIL COLLINS FACE VALUE/ATLANTIC	...Hits	▲	6	114
149	163	187	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	151
139	173	188	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	45
104	145	189	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	20
159	192	190	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	98
184	180	191	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	37
114	160	192	BRETT ELDREDGE ATLANTIC/WMN	Bring You Back		11	8
RE-ENTRY	193		HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	11
76	172	194	THE WEEKND XO/REPUBLIC	Trilogy	▲	4	41
RE-ENTRY	195		ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA	Wicked	▲	71	90
176	189	196	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	200
NEW	197		PESADO DISA/UMLE	Por Ti		197	1
NEW	198		SONS OF THE SEA AVOW!	Sons Of The Sea		198	1
84	113	199	BOB DYLAN COLUMBIA	Another Self Portrait (1969-1971): The Bootleg Series Vol. 10		21	5
160	179	200	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	251



Q&A John McCauley of Deer Tick

Negativity debuts at No. 65 on the Billboard 200 this week. How does this album differ from its 2011 predecessor, *Divine Providence*?

The big difference with *Negativity* is that we had the blueprint for the album all laid out in front of us before we hit record. That says a lot about where our band is at. A year or two ago, we were playing these insane shows teetering on the edge of blacking out. I don't regret a thing when it comes to all our drugged-up and booze-fueled shenanigans, but I'm happy to be in a new place.

"Mr. Sticks" was written about your father's imprisonment. What was the hardest part about writing it? Did you have any reservations about releasing it?

I would've written that song regardless of how I felt about sharing it. I kind of hated the song at first. I'm glad [album producer] Steve Berlin put me to work and made me write a bridge for it. The bridge totally saved the song, in my opinion.

Where did you compose the songs?

I wrote a couple on my late Aunt Lee's piano. It was sitting in my parents' empty house when they moved out and put it on the market... I made sure to move that piano down to Nashville, where I was living at the time, and later to New York, where I live now.

What's next for Deer Tick?

We're running full speed ahead on some crazy path that shows no mercy to any moron that chooses to take it.

—Nick Williams

Hot 100 Breakout

October 12
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS ROAR CAPITOL	Katy Perry	8
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	20
3	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	13
6	4	ROYALS LAVA/REPUBLIC	Lorde	9
5	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
7	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
4	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	18
8	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	11
9	9	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
10	10	CLARITY INTERSCOPE	Zedd Feat. Foxes	23
12	11	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	25
11	12	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	19
13	13	MIRRORS RCA	Justin Timberlake	27
14	14	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	13
17	15	NIGHT TRAIN BROKEN BOW	Jason Aldean	12
15	16	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	23
31	17	WRECKING BALL RCA	Miley Cyrus	3
22	18	HEY GIRL MERCURY NASHVILLE	Billy Currington	16
25	19	IT GOES LIKE THIS VALORY	Thomas Rhett	11
24	20	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	16
19	21	TREASURE ATLANTIC	Bruno Mars	20
26	22	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	8
16	23	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	17
18	24	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	21
21	25	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	25
20	26	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	20
32	27	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	9
30	28	PARKING LOT PARTY CURB	Lee Brice	15
35	29	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	6
33	30	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	10
29	31	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	31
28	32	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	28
34	33	SOUTHERN GIRL BIG MACHINE	Tim McGraw	10
27	34	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	14
37	35	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	8
40	36	GORILLA ATLANTIC	Bruno Mars	3
36	37	AW NAW RCA NASHVILLE	Chris Young	9
39	38	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	7
38	39	TRUE LOVE RCA	P!nk Feat. Lily Allen	10
23	40	POINT AT YOU VALORY	Justin Moore	19
46	41	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	3
45	42	BRAVE EPIC	Sara Bareilles	11
41	43	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
52	44	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	4
44	45	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	45
50	46	RED BIG MACHINE	Taylor Swift	7
58	47	WORK B**CH! RCA	Britney Spears	3
51	48	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	6
56	49	SLOW DOWN HOLLYWOOD	Selena Gomez	4
59	50	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	2

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS ROYALS LAVA/REPUBLIC	Lorde	13
2	2	ROAR CAPITOL	Katy Perry	7
3	3	WRECKING BALL RCA	Miley Cyrus	6
5	4	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	14
9	5	BERZERK AFTERMATH/INTERSCOPE	Eminem	5
7	6	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
10	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	12
4	8	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	2
NEW	9	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	1
13	10	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	12
12	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	24
14	12	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	7
8	13	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
19	14	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	16
22	15	THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	2
RE	16	23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J INTERSCOPE		2
17	17	SAIL RED BULL	AWOLNATION	61
18	18	WE CAN'T STOP RCA	Miley Cyrus	17
20	19	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	18
21	20	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	47
25	21	LET HER GO BLACK CROW/NETTWORK/WARNER BROS.	Passenger	9
6	22	WORK B**CH! RCA	Britney Spears	2
NEW	23	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
42	24	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	21
43	25	GORILLA ATLANTIC	Bruno Mars	5
29	26	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	6
32	27	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	11
28	28	IT GOES LIKE THIS VALORY	Thomas Rhett	16
11	29	LOLLY BELIEVE PARTNERS/ISLAND/IDJMG	Maejor Ali Feat. Juicy J & Justin Bieber	2
NEW	30	TOO MUCH YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
34	31	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	10
39	32	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	9
31	33	CLARITY INTERSCOPE	Zedd Feat. Foxes	25
36	34	BRAVE EPIC	Sara Bareilles	13
NEW	35	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
40	36	NIGHT TRAIN BROKEN BOW	Jason Aldean	12
30	37	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	22
27	38	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	16
NEW	39	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jhene Aiko	1
NEW	40	POUND CAKE/PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. JAY Z	1
41	41	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	60
38	42	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	35
33	43	BEST SONG EVER SYCO/COLUMBIA	One Direction	10
44	44	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	30
45	45	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	10
51	46	SLOW DOWN HOLLYWOOD	Selena Gomez	5
37	47	TREASURE ATLANTIC	Bruno Mars	19
46	48	MIRRORS RCA	Justin Timberlake	31
48	49	EVERYTHING HAS CHANGED BIG MACHINE	Taylor Swift Feat. Ed Sheeran	11
16	50	TKO RCA	Justin Timberlake	2

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS WRECKING BALL RCA	Miley Cyrus	5
3	2	THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	4
NEW	3	23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		1
2	4	ROAR CAPITOL	Katy Perry	7
4	5	ROYALS LAVA/REPUBLIC	Lorde	9
12	6	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	7
5	7	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	12
6	8	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	38
7	9	WE CAN'T STOP RCA	Miley Cyrus	17
9	10	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	12
8	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	20
15	12	SAIL RED BULL	AWOLNATION	38
11	13	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
13	14	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	38
10	15	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
14	16	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	8
46	17	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	33
NEW	18	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
16	19	BEST SONG EVER SYCO/COLUMBIA	One Direction	10
18	20	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	24
22	21	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	31
19	22	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	26
21	23	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	12
20	24	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	27
30	25	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	6
26	26	MIRRORS RCA	Justin Timberlake	28
27	27	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	10
25	28	CLARITY INTERSCOPE	Zedd Feat. Foxes	19
29	29	TREASURE ATLANTIC	Bruno Mars	17
37	30	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	10
24	31	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	5
39	32	BODY PARTY EPIC	Ciara	23
34	33	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	6
31	34	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	25
38	35	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	11
35	36	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	38
41	37	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	4
NEW	38	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	39	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	40	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	41	TUSCAN LEATHER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
44	42	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	29
NEW	43	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
42	44	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	25
NEW	45	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
40	46	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	18
43	47	HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	33
RE	48	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	12
NEW	49	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	1
NEW	50	LET HER GO BLACK CROW/NETTWORK/WARNER BROS.	Passenger	1

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,243 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Chart Legend on billboard.com/hot for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Made For Miley

The success of **Miley Cyrus** (below) can't be stopped on Streaming Songs. As "Wrecking Ball" rests at No. 1 for a third week with 11.7 million U.S. streams (down 18%), she places her fourth title on the tally in the last four months. Cyrus' latest listing is as a featured vocalist, along with **Wiz Khalifa** and **Juicy J**, on **Mike Will Made It's** "23," which debuts at No. 3 with 7.3 million U.S. plays. The video premiered Sept. 24 and plays on Vevo on YouTube account for 94% of its total streams.

Drake has a big week on Streaming Songs as well, thanks to the release of his Billboard 200 chart-topper, *Nothing Was the Same*. The rapper/singer posts a record 10 titles on the 10-month-old chart (including eight debuts), doubling the prior record of five first established by **2 Chainz** in January and matched by **Rihanna** (March), **Lil Wayne** (April) and **Jay Z** (July). "Hold On, We're Going Home" posts the chart's top gain for the week (up 90%), breaching the top 10 for the first time (12-6) with 5.6 million U.S. plays. While the Sept. 25 release of the song's official Vevo music video contributes to that gain, accounting for 23% of overall plays, streams from Spotify are the biggest contributor (43%) as the album release prompted a week-over-week gain in plays of 38% on the service. —William Gruger



Social/Streaming

October 12
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSPACE PAGE	WKS. ON CHART
	1	#1 7 WKS GRAMATIK	95
3	2	DJ BL3ND	141
13	3	MAYA JANE COLES	44
17	4	NOISIA	140
NEW	5	MOON BOOTS	1
1	6	SONU NIIGAM	7
14	7	ANNA CALVI	13
4	8	MAHER ZAIN	7
38	9	UMEK	100
30	10	HUDSON TAYLOR	3
43	11	HECTOR FONSECA	4
27	12	MAREK HEMMANN	122
RE	13	POLICA	5
49	14	FELIX CARTAL	26
11	15	NICOLAS JAAR	124
21	16	JEITO MOLEQUE	4
RE	17	DIRTYPHONICS	43
19	18	SKREAM	43
24	19	BOM GOSTO	2
16	20	PORTA	137
41	21	JORIS VOORN	10
22	22	BONDAN PRAKOSO & FADE2BLACK	91
RE	23	DIRTYLOUD	39
28	24	AEROPLANE	115
RE	25	MADDI JANE	124
RE	26	PAN-POT	17
RE	27	AUTOEROTIQUE	2
RE	28	DENIZ KOYU	3
RE	29	TREASURE FINGERS	3
18	30	JOTA QUEST	95
RE	31	FAR TOO LOUD	18
RE	32	STAR SLINGER	83
46	33	ARTY	20
RE	34	FIREBEATZ	4
RE	35	LUCKY DATE	4
NEW	36	AU REVOIR SIMONE	1
20	37	BEAR IN HEAVEN	13
RE	38	JESSICA LOWNDES	22
NEW	39	THE DISCO FRIES	1
15	40	65 DAYS OF STATIC	6
NEW	41	STANTON WARRIORS	1
8	42	CAPITAL INICIAL	84
RE	43	KOAN SOUND	5
NEW	44	SLAM	1
6	45	PITTY	126
RE	46	ROHFF	22
NEW	47	SOUL CLAP	1
31	48	WILLY MASON	7
RE	49	JULIA HOLTER	4
NEW	50	EVOL INTENT	1

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 3 WKS MILEY CYRUS RCA	77
3	2	KATY PERRY CAPITOL	149
2	3	JUSTIN TIMBERLAKE RCA	120
6	4	TAYLOR SWIFT BIG MACHINE	149
7	5	BRITNEY SPEARS RCA	146
4	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	149
5	7	ONE DIRECTION SYCO/COLUMBIA	98
9	8	RIHANNA SRP/DEF JAM/IDJMG	149
13	9	SHAKIRA SONY MUSIC LATIN/EPIC	148
43	10	2PAC DEATH ROW	21
8	11	BOB MARLEY TUFF GONG/ISLAND/UMG	90
14	12	ARIANA GRANDE REPUBLIC	45
30	13	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	137
12	14	DEMI LOVATO HOLLYWOOD	139
15	15	SELENA GOMEZ HOLLYWOOD	147
11	16	BRUNO MARS ATLANTIC	138
24	17	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	149
10	18	BEYONCE PARKWOOD/COLUMBIA	148
17	19	AVICII PRMD/ISLAND/IDJMG	10
20	20	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	147
26	21	AVRIL LAVIGNE EPIC	146
19	22	JENNIFER LOPEZ ISLAND/IDJMG	135
16	23	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	148
23	24	MICHAEL JACKSON MJJ/EPIC	139
29	25	CHRISTINA AGUILERA RCA	51
37	26	WIZ KHALIFA ROSTRUM/ATLANTIC	136
21	27	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	148
22	28	ALICIA KEYS RCA	95
18	29	P!NK RCA	113
28	30	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	149
25	31	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	149
27	32	MACKLEMORE & RYAN LEWIS MACKLEMORE	37
RE	33	JESSIE J LAVA/REPUBLIC	25
33	34	MARIAH CAREY ISLAND/IDJMG	45
31	35	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	92
35	36	LANA DEL REY POLYDOR/INTERSCOPE	33
36	37	WILL.I.AM INTERSCOPE	39
32	38	ADELE XL/COLUMBIA	139
34	39	LINKIN PARK MACHINE SHOP/WARNER BROS.	148
40	40	METALLICA BLACKENED/WARNER BROS.	29
NEW	41	LORDE LAVA/REPUBLIC	1
41	42	MARC ANTHONY SONY MUSIC LATIN	2
44	43	CIARA EPIC	8
38	44	KELLY ROWLAND REPUBLIC	2
45	45	USHER RCA	130
42	46	THE BLACK EYED PEAS INTERSCOPE	141
39	47	MAROON 5 A&M/OCTONE	88
RE	48	VICTORIA JUSTICE NICKELODEON/COLUMBIA	4
47	49	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	133
49	50	ELLIE GOULDING CHERRYTREE/INTERSCOPE	5



Lorde Makes Social 50 Debut

The popularity of alternative singer/songwriter **Lorde** (above) has increased dramatically in recent months. This week, as debut single "Royals" tops the Billboard Hot 100 and debut album *Pure Heroine* arrives (Sept. 30), she debuts on the Social 50 at No. 41.

Her entry is spurred by fan engagement on Facebook—a 42% rise in conversation about her on the platform leads to a 15% jump in fan acquisition for the week. That helped contribute to an overall gain of 120,000 new fans to her online base.

Lorde's song plays are up as well. Overall, her music across SoundCloud and YouTube was played slightly more than 2 million times. The "Royals" video on YouTube garnered 1.7 million of those plays (up 16% for the week).

Meanwhile, **Drake** reaches a new peak, rising 30-13. A 48% increase in weekly fan acquisition is responsible for the jump—driven by online conversation around new album *Nothing Was the Same*, which debuts at No. 1 on the Billboard 200.

Jessie J makes a re-entry at No. 33. Her new album, *Alive*, arrived in her U.K. homeland on Sept. 25, causing weekly fan acquisition to jump by 97%. —William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 1 WK HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	7
2	2	ROYALS LAVA/REPUBLIC	Lorde	11
1	3	WRECKING BALL RCA	Miley Cyrus	5
3	4	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	12
5	5	ROAR CAPITOL	Katy Perry	7
7	6	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	12
6	7	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10
42	8	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	30
NEW	9	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	10	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
9	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	19
8	12	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	56
NEW	13	TUSCAN LEATHER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	14	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	15	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	16	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
11	17	WE CAN'T STOP RCA	Miley Cyrus	16
NEW	18	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	1
10	19	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
NEW	20	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	21	TOO MUCH YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	22	POUND CAKE / PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. JAY Z	1
NEW	23	CONNECT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	24	305 TO MY CITY YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
12	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13
16	26	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	4
14	27	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	35
13	28	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	24
15	29	CLARITY INTERSCOPE	Zedd Feat. Foxes	23
NEW	30	COME THRU YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
17	31	SAIL RED BULL	AWOLNATION	77
19	32	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	9
18	33	TREASURE ATLANTIC	Bruno Mars	16
21	34	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	29
22	35	POMPEII VIRGIN/CAPITOL	Bastille	8
20	36	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii	3
26	37	MIRRORS RCA	Justin Timberlake	28
24	38	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	34
23	39	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	19
28	40	SWEATER WEATHER [RE]VOLVE/COLUMBIA	The Neighbourhood	7
30	41	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	5
25	42	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	6
29	43	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	38
32	44	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	4
27	45	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	20
RE	46	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	41
31	47	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	50
33	48	LET HER GO BLACK CROW/NETWERK/WARNER BROS.	Passenger	6
34	49	F*K WITH ME YOU KNOW GOT IT ROCA-FELLA/ROC NATION	Jay Z Feat. Rick Ross	12
45	50	F**KIN PROBLEMS A\$AP ROCKY/DEF JAM/IDJMG	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	41

RAP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WK 23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		1
1	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	26
2	3	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	12
3	4	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
12	5	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	26
NEW	6	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
4	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	26
5	8	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	10
10	9	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	11
8	10	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	6
6	11	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	25
11	12	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	11
9	13	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	26
NEW	14	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
NEW	15	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1

For all genre streaming charts, visit billboard.com/biz.

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS WRECKING BALL RCA	Miley Cyrus	4
NEW	2	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		1
NEW	3	THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	1
2	4	ROAR CAPITOL	Katy Perry	7
3	5	WE CAN'T STOP RCA	Miley Cyrus	16
4	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	13
8	7	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	14
6	8	BEST SONG EVER SYCO/COLUMBIA	One Direction	10
9	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
11	10	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	4
10	11	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
13	12	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	25
12	13	MIRRORS RCA	Justin Timberlake	29
7	14	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	3
16	15	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	6

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	TOULIVER
2	M4SONIC
3	MAJOR7
4	FRACTAL
5	PHIL WEEKS
6	THE SENATORS
7	RINKADINK
8	JUST IVY
9	ADRIAN SINA
10	FLEX COP
11	SAINT PEPSI
12	DJ CARNAGE
13	TWREMIX
14	N'TO
15	DEEJAY RAVISH

Radio Airplay

October 12
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROAR CAPITOL	Katy Perry	8
4	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	12
2	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19
5	5	ROYALS LAVA/REPUBLIC	Lorde	7
8	6	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
11	7	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
13	8	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	6
6	9	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	17
7	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	20
9	11	CLARITY INTERSCOPE	Zedd Feat. Foxes	28
10	12	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	24
21	13	GG WRECKING BALL RCA	Miley Cyrus	3
15	14	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	15
14	15	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	24
12	16	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	20
20	17	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	7
23	18	GORILLA ATLANTIC	Bruno Mars	3
19	19	SLOW DOWN HOLLYWOOD	Selena Gomez	6
17	20	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	11
24	21	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
25	22	WORK B**CH! RCA	Britney Spears	2
18	23	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	15
27	24	SAIL RED BULL	AWOLNATION	14
16	25	WE CAN'T STOP RCA	Miley Cyrus	17

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 9 WKS JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	24
3	2	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	14
1	3	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	23
6	4	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	16
4	5	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	24
5	6	MIRRORS RCA	Justin Timberlake	19
7	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
8	8	HO HEY DUALTONE	The Lumineers	39
10	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	32
9	10	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	35
12	11	GG ROAR CAPITOL	Katy Perry	6
11	12	TREASURE ATLANTIC	Bruno Mars	14
13	13	BRAVE EPIC	Sara Bareilles	14
15	14	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	14
14	15	HOME AGAIN MERCURY/CAPITOL	Elton John	12
16	16	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	8
18	17	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	7
17	18	BRUISES COLUMBIA	Train Feat. Ashley Monroe	10
20	19	TRUE LOVE RCA	P!nk Feat. Lily Allen	5
21	20	NEW MPL/HEAR/CMG	Paul McCartney	5
19	21	22 BIG MACHINE/REPUBLIC	Taylor Swift	15
23	22	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	3
25	23	CAN'T STOP ME NOW CAPITOL	Rod Stewart	4
NEW	24	ROYALS LAVA/REPUBLIC	Lorde	1
24	25	LOVED ME BACK TO LIFE COLUMBIA	Celine Dion	4

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services. RAP STREAMING SONGS: The week's top streamed rap songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Pop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com/biz for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY/STREAMING DATA COMPILED BY
MUSIC
BDS

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS ROAR CAPITOL	Katy Perry	8
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
9	4	GG ROYALS LAVA/REPUBLIC	Lorde	9
7	5	TRUE LOVE RCA	P!nk Feat. Lily Allen	12
6	6	BRAVE EPIC	Sara Bareilles	22
4	7	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	21
5	8	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	21
8	9	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	27
10	10	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	16
12	11	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	11
11	12	BRUISES COLUMBIA	Train Feat. Ashley Monroe	18
16	13	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	5
15	14	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	12
14	15	BEST I EVER HAD RCA	Gavin DeGraw	14
19	16	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
17	17	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
21	18	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	17
18	19	TREASURE ATLANTIC	Bruno Mars	20
25	20	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
20	21	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
22	22	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	5
27	23	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	9
28	24	CAN'T HELP MERCURY/IDJMG	Parachute	12
24	25	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	17

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS NIGHT TRAIN BROKEN BOW	Jason Aldean	19
3	2	HEY GIRL MERCURY	Billy Currington	30
7	3	IT GOES LIKE THIS VALORY	Thomas Rhett	23
5	4	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	32
6	5	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	9
4	6	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	20
8	7	PARKING LOT PARTY CURB	Lee Brice	23
9	8	SOUTHERN GIRL BIG MACHINE	Tim McGraw	14
11	9	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	11
2	10	POINT AT YOU VALORY	Justin Moore	29
10	11	AW NAW RCA NASHVILLE	Chris Young	21
12	12	RED BIG MACHINE	Taylor Swift	16
14	13	SUNNY AND 75 RED BOW	Joe Nichols	22
16	14	GG WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	4
13	15	COULD IT BE WARNER BROS./WAR	Charlie Worsham	38
15	16	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	52
19	17	CAROLINA STONE CREEK	Parmalee	34
17	18	DRINKS AFTER WORK SHOW DOG-UNIVERSAL	Toby Keith	16
20	19	ALL KINDS OF KINDS RCA NASHVILLE	Miranda Lambert	15
18	20	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	16
22	21	RADIO CAPITOL NASHVILLE	Darius Rucker	11
21	22	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	7
23	23	DAYS OF GOLD RCA NASHVILLE	Jake Owen	9
24	24	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	23
25	25	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	17

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	33
1	2	ROYALS LAVA/REPUBLIC	Lorde	16
4	3	POMPEII VIRGIN/CAPITOL	Bastille	14
5	4	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	16
3	5	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	26
6	6	COME A LITTLE CLOSER RCA	Cage The Elephant	8
7	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	46
9	8	ELEPHANT MODULAR	Tame Impala	20
8	9	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	42
11	10	SUPERSOAKER RCA	Kings Of Leon	11
10	11	TRYING TO BE COOL LOYALTY/GLASSNOTE	Phoenix	19
13	12	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	9
12	13	HARLEM RCA	New Politics	34
14	14	HURRICANE CREEP CITY/COLUMBIA	MS MR	21
15	15	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	7
16	16	MISS JACKSON DECAYDANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	10
19	17	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	2
18	18	ATLAS REPUBLIC	Coldplay	3
24	19	REFLEKTOR MERGE/CAPITOL	Arcade Fire	3
20	20	FOLLOW ME HELIUM-3/WARNER BROS.	Muse	12
25	21	AFRAID [R]EVOLVE/COLUMBIA	The Neighbourhood	6
39	22	GG SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	2
23	23	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	11
17	24	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	18
27	25	17 CRIMES REPUBLIC	AFI	7

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
4	3	GG HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
3	4	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	15
5	5	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	29
7	6	I LUV THIS SH*!T DEF JAM/IDJMG	August Alsina/Trinidad James	19
6	7	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	31
8	8	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	14
11	9	V.S.O.P. ATLANTIC	K. Michelle	12
9	10	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	23
18	11	HONEST A-1/FREEBANDZ/EPIC	Future	6
14	12	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	10
16	13	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	10
10	14	BODY PARTY EPIC	Ciara	27
13	15	ADORN BYSTORM/BLACK ICE/RCA	Miguel	67
15	16	THE ONE STREAMLINE/EPIC	Tamar Braxton	21
17	17	VERSACE QUALITY CONTROL	Migos	12
12	18	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	15
25	19	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter	7
19	20	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	10
23	21	AGE AIN'T A FACTOR ATLANTIC	Jaheim	21
21	22	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	34
20	23	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	13
24	24	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	32
26	25	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	15

ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	33
1	2	ROYALS LAVA/REPUBLIC	Lorde	16
3	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	31
4	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	39
5	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	53
7	6	POMPEII VIRGIN/CAPITOL	Bastille	13
6	7	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	37
8	8	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	11
9	9	COME A LITTLE CLOSER RCA	Cage The Elephant	8
10	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
12	11	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	16
13	12	ELEPHANT MODULAR	Tame Impala	15
11	13	SUPERSOAKER RCA	Kings Of Leon	11
16	14	HARLEM RCA	New Politics	32
18	15	MISERY LOVES MY COMPANY RCA	Three Days Grace	12
15	16	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	2
17	17	TRYING TO BE COOL LOYALTY/GLASSNOTE	Phoenix	15
31	18	GG SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	2
19	19	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	18
14	20	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	12
20	21	NEVER NEVER PROSPECT PARK	Korn	7
21	22	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	7
26	23	VOICES CAPITOL	Alice In Chains	6
24	24	REFLEKTOR MERGE/CAPITOL	Arcade Fire	3
23	25	HURRICANE CREEP CITY/COLUMBIA	MS MR	11

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
3	3	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	16
5	4	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	10
6	5	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	12
4	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	22
8	7	ROAR CAPITOL	Katy Perry	7
10	8	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	7
9	9	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
15	10	ROYALS LAVA/REPUBLIC	Lorde	4
7	11	TREASURE ATLANTIC	Bruno Mars	20
14	12	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	8
17	13	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis Macklemore/Ada/Warner Bros.	6
12	14	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	23
13	15	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	24
11	16	CLARITY INTERSCOPE	Zedd Feat. Foxes	16
16	17	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert	19
22	18	RIGHT THERE REPUBLIC	Ariana Grande Feat. Big Sean	3
19	19	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	5
20	20	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	6
23	21	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	6
27	22	GORILLA ATLANTIC	Bruno Mars	2
28	23	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	4
29	24	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	6
18	25	WE CAN'T STOP RCA	Miley Cyrus	14



All The News That's Fitz

Fitz & the Tantrums (above) make history as they score their first Alternative leader, "Out of My League." The song lifts 2-1 in its 33rd week (up 7% in detections, according to Nielsen BDS), completing the longest climb to No. 1 in the chart's 25-year history. It passes the 32-week trek of Neon Trees' "Animal" in 2010 (see list, below).

"League" halts the seven-week Alternative reign and the six-week Rock Airplay domination of the Billboard Hot 100's new No. 1, Lorde's "Royals." (It's down 1-2 on Alternative, slipping 5% in plays.)

"Royals" concurrently achieves a notable feat on Rhythmic. As it bounds 15-10, it becomes just the fourth Alternative No. 1 to reach the Rhythmic top 10. Sugar Ray's "Fly" flew to No. 8 on Rhythmic after it led Alternative for eight weeks in 1997, Crazytown's "Butterfly" winged its way to No. 6 on Rhythmic a month after ruling Alternative for two weeks in 2001, and Gotye's "Somebody That I Used to Know" (featuring Kimbra) climbed to No. 10 on Rhythmic following its 12-week Alternative command last year.

Meanwhile, Katy Perry makes history atop Mainstream Top 40 and Adult Top 40: "Roar" wins the top weekly plays totals (15,804 and 5,222, respectively) in each chart's archives. On the former, it bests (by just three spins) the sum logged by Robin Thicke's "Blurred Lines" (featuring T.I. and Pharrell) (15,801; Aug. 24). On the latter, it eclipses the mark established by Adele's "Rolling in the Deep" (5,109; June 25, 2011). —Gary Trust

LONGEST CLIMBS TO NO. 1 ON ALTERNATIVE

Weeks to No. 1, Title, Artist, Date Reached No. 1

- 33, "Out of My League," Fitz & the Tantrums, Oct. 12, 2013
- 32, "Animal," Neon Trees, Oct. 2, 2010
- 29, "1901," Phoenix, Feb. 20, 2010
- 29, "Safe and Sound," Capital Cities, June 15, 2013
- 29, "Little Talks," Of Monsters and Men, July 21, 2012
- 29, "Back Against the Wall," Cage The Elephant, March 6, 2010
- 29, "Feel Good Drag," Anberlin, May 2, 2009

Digital Songs

October 12
2013
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 7 WKS THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		7
3	2	IT GOES LIKE THIS VALORY	Thomas Rhett		20
4	3	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		11
5	4	NIGHT TRAIN BROKEN BOW	Jason Aldean		15
2	5	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	24
6	6	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	68
7	7	HEY GIRL MERCURY	Billy Currington		22
12	8	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		13
11	9	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		14
13	10	AW NAW RCA NASHVILLE	Chris Young		18
8	11	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	●	19
19	12	SUNNY AND 75 RED BOW	Joe Nichols		12
17	13	BRUISES COLUMBIA	Train Feat. Ashley Monroe		12
22	14	CHILLIN' IT WARNER BROS./WMN	Cole Swindell		18
9	15	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert		3
16	16	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	27
26	17	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail		9
14	18	SOUTHERN GIRL BIG MACHINE	Tim McGraw		11
10	19	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	25
15	20	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	38
23	21	CAROLINA STONEY CREEK	Parmalee		7
21	22	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell		8
25	23	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	▲	26
20	24	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		20
24	25	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	31

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 9 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		23
3	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		9
4	3	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos		6
5	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		11
1	5	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		195
6	6	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	163
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera		21
NEW	8	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn		1
9	9	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	177
10	10	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		51
RE	11	UNDERNEATH YOUR CLOTHES EPIC	Shakira		6
12	12	HEROE INTERSCOPE/UMLE	Enrique Iglesias		195
14	13	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	141
18	14	HABLE DE TI Y/SUMMA	Yandel		11
16	15	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		57
17	16	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		109
15	17	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		11
8	18	TE REGALO EL MAR TOP STOP	Prince Royce		2
NEW	19	VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga		1
NEW	20	ACERCATE MAS VERVE	Natalie Cole		1
20	21	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisn & Yandel Feat. Chris Brown & T-Pain		65
13	22	MI BELLO ANGEL ASL/DISA/UMLE	Los Primos MX		5
NEW	23	THIS GAME IS OVER UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz Feat. Jamie Foxx & Emeli Sande		1
22	24	SUERTE EPIC/SONY MUSIC LATIN	Shakira		193
31	25	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		7

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 6 WKS ROYALS LAVA/REPUBLIC	Lorde		16
2	2	SAIL RED BULL	AWOLNATION	▲	130
3	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		30
4	4	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	62
7	5	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger		17
9	6	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		43
8	7	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		25
10	8	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	39
12	9	SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood		31
6	10	MONSTER KIDINAKORNER/INTERSCOPE	Imagine Dragons		2
NEW	11	THE SCIENTIST REPUBLIC	Holly Henry		1
5	12	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		2
11	13	TEAM LAVA/REPUBLIC	Lorde		3
16	14	POMPEII VIRGIN/CAPITOL	Bastille		13
13	15	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	34
14	16	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	23
RE	17	COUGH SYRUP ROADRUNNER/RRP	Young The Giant	●	23
NEW	18	COUGH SYRUP REPUBLIC	Matthew Schuler		1
22	19	THE LOVE CLUB LAVA/REPUBLIC	Lorde		7
35	20	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		91
21	21	HOME 19/INTERSCOPE	Phillip Phillips	▲	71
RE	22	ENTER SANDMAN ELEKTRA	Metallica		8
RE	23	THE SCIENTIST CAPITOL	Coldplay		21
RE	24	TOO CLOSE REPUBLIC	Alex Clare	▲	45
24	25	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	76

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 6 WKS WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	▲	14
3	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		7
4	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	▲	9
2	4	WORK B**CH! RCA	Britney Spears		2
6	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	37
7	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	24
11	7	I CAN'T STOP CIRCUS/AEI	Flux Pavilion		40
5	8	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		2
9	9	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams		3
10	10	I NEED YOUR LOVE CHERRYTREE/RECONSTRUCTIONFLY EYE/ALTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	30
12	11	ANIMALS SPINNIN' /SILENT/CASABLANCA/REPUBLIC	Martin Garrix		12
15	12	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo		3
8	13	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii		2
16	14	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		25
13	15	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	36
17	16	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop		9
18	17	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias		9
21	18	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	93
22	19	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	99
19	20	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		21
24	21	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	44
25	22	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		19
23	23	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii		4
27	24	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	132
NEW	25	ENJOY THE RIDE KREWELLA/COLUMBIA	Krewella		1

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 4 WKS BERZERK AFTERMATH/INTERSCOPE	Eminem		5
3	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		12
NEW	3	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean		1
5	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	27
1	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		8
19	6	23 INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		3
NEW	7	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
8	8	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		9
4	9	LOLLY BELIEVE PARTNERS/ISLAND/IDJMG	Maejor Ali Feat. Juicy J & Justin Bieber		2
NEW	10	TOO MUCH YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
10	11	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu		11
NEW	12	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
9	13	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		44
NEW	14	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jhene Aiko		1
NEW	15	POUND CAKE/PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jay Z		1
12	16	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		14
7	17	TKO RCA	Justin Timberlake		2
13	18	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		10
NEW	19	COME THRU YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
NEW	20	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
14	21	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	33
17	22	HEADBAND REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		19
NEW	23	TUSCAN LEATHER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
21	24	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		12
NEW	25	COOKIE DANCE JESSE WELLENS	Chip Chocolate		1

HARD ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
13	1	#1 1 WK ENTER SANDMAN ELEKTRA	Metallica		123
1	2	BRING ME TO LIFE WIND-UP	Evanescence Feat. Paul McCoy	▲	115
3	3	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		10
2	4	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam		2
10	5	THUNDERSTRUCK COLUMBIA/LEGACY	AC/DC		45
4	6	CARRY ON WAYWARD SON KIRSHNER/COLUMBIA/LEGACY	Kansas		47
RE	7	ONE ELEKTRA	Metallica		2
14	8	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	●	142
15	9	BACK IN BLACK COLUMBIA/LEGACY	AC/DC		45
6	10	BLACK BETTY EPIC/LEGACY	Ram Jam		35
5	11	CRAZY BITCH ELEVEN SEVEN/ATLANTIC/RRP	Buckcherry		23
12	12	BATTLE BORN PROSPECT PARK	Five Finger Death Punch		3
NEW	13	NOTHING ELSE MATTERS (LIVE FROM LIVE EARTH) BLACKENED/WARNER BROS.	Metallica		1
16	14	YOU SHOOK ME ALL NIGHT LONG COLUMBIA/LEGACY	AC/DC		45
8	15	(I HATE) EVERYTHING ABOUT YOU JIVE/RCA	Three Days Grace	●	7
17	16	WE WILL ROCK YOU HOLLYWOOD	Queen	●	122
19	17	NEVER NEVER PROSPECT PARK	Korn		6
7	18	HOW YOU REMIND ME ROADRUNNER/RRP	Nickelback	●	24
18	19	SWEET CHILD O' MINE GEFFEN/UMI	Guns N' Roses	●	136
23	20	LIVIN' ON A PRAYER MERCURY/UMI	Bon Jovi	▲	133
11	21	SWEET EMOTION COLUMBIA/LEGACY	Aerosmith		8
RE	22	SIMPLE MAN ATLANTIC	Shinedown		16
9	23	PHOTOGRAPH ROADRUNNER/RRP	Nickelback		20
RE	24	STAIRWAY TO HEAVEN SWAN SONG/ATLANTIC/RHINO	Led Zeppelin		47
RE	25	WELCOME TO THE JUNGLE GEFFEN/UMI	Guns N' Roses		31

Launch Pad

October 12
2013
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
		1	#1 HBD THE FOREIGN EXCHANGE	Love In Flying Colors	1 / 1
1	2	2	GG PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 / 43
		3	SONS OF THE SEA AVOW!	Sons Of The Sea	3 / 1
		4	VIENNA TENG SOLTRUNA	Aims	4 / 1
		5	JONNY CRAIG JONNY CRAIG	Find What You Love And Let It Kill You	5 / 1
8	6	6	GREGORY PORTER BLUE NOTE	Liquid Spirit	6 / 3
		7	ALOE BLACC ALOE BLACC/XIX/INTERSCOPE/IGA	Wake Me Up (EP)	7 / 1
		8	AU REVOIR SIMONE INSTANT RECORDS	Move In Spectrums	8 / 1
		9	TIM O'BRIEN AND DARRELL SCOTT FULL SKIES	Memories And Moments	9 / 1
		10	INTO IT. OVER IT. TRIPLE CROWN	Intersections	10 / 1
		11	THE INTERNET ODD FUTURE	Feel Good	11 / 1
		12	ANDRE NICKATINA FILLMOE COLEMAN	Andre Nickatina	12 / 1
		13	TARJA NEMS ENTERPRISES/E-A-R/EDEL/ARMOURY/EAGLE ROCK	Colours In The Dark	13 / 1
		14	SNARKY PUPPY ROPEADROME	Family Dinner: Volume 1	14 / 1
9	17	15	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming	2 / 4
31	21	16	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 / 20
	15	17	TYR METAL BLADE	Valkyrja	15 / 2
19	36	18	1 GIRL NATION REUNION	1 Girl Nation	15 / 6
		19	DATSIK FIREPOWER	Let It Burn	19 / 1
27	29	20	KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4 / 6
	1	21	SEBADOH JOYFUL NOISE	Defend Yourself	1 / 2
		22	SAGE THE GEMINI BLACK MONEY/EMPIRE/REPUBLIC	Gas Pedal: The EP	4 / 11
5	25	23	J RODDY WALSTON & THE BUSINESS ATO/RED	Essential Tremors	5 / 3
36	47	24	RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 / 9
		25	DAVID BROMBERG BAND APPLESEED	Only Slightly Mad	25 / 1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
	5	26	EYES SET TO KILL CENTURY MEDIA	Masks	5 / 2
		27	LILY KERSHAW NETTWERK	Midnight In The Garden	27 / 1
		28	ALLEN TOUSSAINT ROUNDER/CONCORD	Songbook	28 / 1
		29	ROBBIE FULKS BLOODSHOT	Gone Away Backward	29 / 2
	4	30	DANGERRKIDS RISE	Collapse	4 / 2
		31	SCOTT BRADLEE & POSTMODERN JUKEBOX THE SLIMSTYLE	Introducing Postmodern Jukebox (EP)	31 / 1
		32	OH LAND FEDERAL PRISM	Wishbone	32 / 1
		33	CHELSEA WOLFE SARGENT HOUSE	Pain Is Beauty	4 / 3
		34	JUST SAY JESUS BEC/CAPITOL CMG	7eventh Time Down	11 / 3
2	30	35	MAN MAN ANTI-/EPITAPH	On Oni Pond	2 / 3
10	44	36	JIMMY WEBB ENTERTAINMENT ONE	Still Within The Sound Of My Voice	10 / 3
		37	HA HA TONKA BLOODSHOT	Lessons	37 / 1
	42	38	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1 / 26
3	39	39	GEMINI SYNDROME WARNER BROS.	Lux	3 / 3
		40	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6 / 7
		41	FRANKIE ROSE FAT POSSUM	Herein Wild	41 / 1
4	33	42	REDLIGHT KING HOLLYWOOD	Irons In The Fire	4 / 3
		43	WARREN BARFIELD NOBLE MOUNTAIN	Redbird	43 / 1
	38	44	AMERICAN AUTHORS ISLAND/DJMG	American Authors	14 / 4
	12	45	SATYRICON NUCLEAR BLAST	Satyricon	12 / 2
		46	MATTHEW GOOD FROSTBYTE	Arrows Of Desire	46 / 1
		47	THE NEVERCLAIM ESSENTIAL WORSHIP/PLG	The Neverclaim	47 / 1
	35	48	ASHES OF ARES NUCLEAR BLAST	Ashes Of Ares	35 / 2
38	46	49	THE WILD FEATHERS WARNER BROS.	The Wild Feathers	1 / 7
		50	LOS PESCADORES DEL RIO CONCHOS AZTECA	Ruta Alternativa	50 / 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS SWEATER WEATHER IRJEVOLVE/COLUMBIA	The Neighbourhood	29	
3	2	I LUV THIS SH*T DEF JAM/DJMG	August Alsina/Trinidad James	9	
4	3	POMPEII VIRGIN/CAPITOL	Bastille	12	
10	4	CAROLINA STONEY CREEK	Parmalee	5	
2	5	REPLAY HOLLYWOOD	Zendaya	7	
6	6	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	6	
9	7	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	11	
7	8	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	3	
8	9	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	9	
14	10	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	9	
12	11	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	11	
15	12	V.S.O.P. ATLANTIC	K. Michelle	8	
11	13	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	10	
13	14	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	6	
16	15	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	8	
20	16	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter	3	
18	17	FDB GRAND HUSTLE/ATLANTIC/EONE	Young Dro	3	
NEW	18	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	1	
NEW	19	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	1	
NEW	20	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	1	
19	21	WOP STEREOPHAME	J. Dash	26	
17	22	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Featuring Jeezy & YG	10	
21	23	VERSACE QUALITY CONTROL	Migos	12	
RE	24	OUT OF MY LEAGUE DANGERRBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	3	
23	25	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	11	

REGIONAL HEATSEEKERS #1 ALBUMS™



After finding success as the vocalist behind **Avicii's** top five Billboard Hot 100 hit "Wake Me Up!," **Aloe Blacc** arrives at No. 7 on Heatseekers Albums with his *Wake Me Up* EP. The four-song set sold 2,000 copies in its first week (according to Nielsen SoundScan), and features his own solo acoustic take on the song. His version sold 15,000 downloads in its first week, to debut at No. 33 on Pop Digital Songs. Blacc has charted one previous album, 2010's *Good Things*, which hit No. 10 on Heatseekers. —Keith Caulfield

PACIFIC		
1	ANDRE NICKATINA	ANDRE NICKATINA
2	PASSENGER	ALL THE LITTLE LIGHTS
3	VIENNA TENG	AIMS
4	THE FOREIGN EXCHANGE	LOVE IN FLYING COLORS
5	SONS OF THE SEA	SONS OF THE SEA
6	GREGORY PORTER	LIQUID SPIRIT
7	ALOE BLACC	WAKE ME UP (EP)
8	MS MR	SECONDHAND RAPTURE
9	TIM O'BRIEN AND DARRELL SCOTT	MEMORIES AND MOMENTS
10	AU REVOIR SIMONE	MOVE IN SPECTRUMS

SOUTH ATLANTIC		
1	THE FOREIGN EXCHANGE	LOVE IN FLYING COLORS
2	PASSENGER	ALL THE LITTLE LIGHTS
3	GREGORY PORTER	LIQUID SPIRIT
4	VIENNA TENG	AIMS
5	THE INTERNET	FEEL GOOD
6	SNARKY PUPPY	FAMILY DINNER: VOLUME 1
7	TIM O'BRIEN AND DARRELL SCOTT	MEMORIES AND MOMENTS
8	TARJA	COLOURS IN THE DARK
9	SONS OF THE SEA	SONS OF THE SEA
10	ALOE BLACC	WAKE ME UP (EP)

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared in the top 50 of the Billboard Hot 100 or the top 50 of Top Country Airplay, Top R&B/Hip-Hop Airplay, Top Latin Airplay, Top Christian Airplay or Top Gospel Airplay. Titles are ranked by radio airplay audience impressions as measured by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See charts on billboard.com for complete rules and explanations. All charts © 2013 Prominent Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
NIELSEN
SOUNDSCAN
BDS

Country

October 12
2013

billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C. DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		1	9
5	4	2	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY		2	20
2	3	3	NIGHT TRAIN M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW		2	17
3	2	4	REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.JRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	2	30
7	5	5	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO)	Billy Currington MERCURY		5	23
6	6	6	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	62
9	8	7	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN		7	13
4	7	8	ROUND HERE J.MOI (R.CLAWSON,C.TOMPKINS,T. AKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	3	24
12	9	9	AW NAW J.STROUD (C.YOUNG,C. DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		9	19
11	11	10	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	Tim McGraw BIG MACHINE		10	13
15	13	11	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,T. AKINS,R.AKINS,L.LAIRD)	Lee Brice CURB		11	21
10	10	12	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	Justin Moore VALORY		10	28
13	12	13	CRASH MY PARTY J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	2	26
23	17	14	SUNNY AND 75 D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW		14	16
22	21	15	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	2	32
24	16	16	AG WE WERE US N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		16	3
16	15	17	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.KLOVELACE,A.GORLEY)	Randy Houser STONE CREEK	●	3	36
18	19	18	BOYS 'ROUND HEREBLAKEShelton Featuring Pistol Anni& Friends S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	WARNER BROS./WMN	●	2	28
26	24	19	DRUNK LAST NIGHT F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		19	14
19	18	20	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	1	38
27	25	21	SG WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		7	17
8	14	22	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		6	20
20	23	23	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	2	26
31	28	24	CAROLINA NV (PARMALEE,R.BEATO)	Parmalee STONE CREEK		24	24
17	20	25	DON'T YA C. DESTEFANO (B.ELDRIDGE,C. DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	5	34
28	27	26	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA		23	22
29	26	27	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE		26	27
30	29	28	COULD IT BE C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.DODSON)	Charlie Worsham WARNER BROS./WAR		28	23
32	31	29	ALL KINDS OF KINDS F.LIDDELL,C.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE		29	11
36	33	30	DAYS OF GOLD J.MOI (J.JOHNSTON,N.MASON)	Jake Owen RCA NASHVILLE		30	8
33	30	31	DRINKS AFTER WORK T.KEITH (N.HEMBY,L.LAIRD,B.DEAN)	Toby Keith SHOW DOG-UNIVERSAL		30	14
39	36	32	DG WHATEVER SHE'S GOT C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE		32	14
35	32	33	FRIDAY NIGHT M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE		32	11
38	35	34	CHILLIN' IT J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN		34	18
40	34	35	DON'T LET ME BE LONELY D.HUFF (S.BUXTON,R.CLAWSON,C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		34	4
47	38	36	SWEET ANNIE K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH,J.PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		36	4
44	39	37	RADIO F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		37	5
43	40	38	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		38	11
42	37	39	SEE YOU TONIGHT F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY		28	19
46	41	40	I CAN'T CHANGE THE WORLD B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVEFACE)	Brad Paisley ARISTA NASHVILLE		40	5
RE-ENTRY	41	41	THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC/BIG MACHINE		16	5
41	43	42	TIE IT UP S.MCANALLY (S.MCANALLY,A.ARRISON,J.OSBORNE)	Kelly Clarkson 19/RCA/COLUMBIA NASHVILLE		33	10
45	44	43	PLAY IT AGAIN J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		36	7
-	42	44	I HOLD ON R. COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		35	4
-	45	45	HELLUVA LIFE M.ALTMAN,S.HENDRICKS (R.CLAWSON,C.TOMPKINS,J.KEAR)	Frankie Ballard WARNER BROS./WAR		45	2
49	47	46	BETTER B.CHANCEY,J.STROUD,S.SMITH (C.CAMERON,D.BERG,D.BRYANT)	Maggie Rose RPM		46	13
RE-ENTRY	47	47	STAY J.MOI (J.K.MOI,J.F.YOUNG,C.ROBERTSON,J.LAWHON,B.WELLS)	Florida Georgia Line REPUBLIC NASHVILLE		47	2
HOT SHOT DEBUT	48	48	EVERYBODY'S GOT SOMEBODY BUT ME D.HUFF,H.HAYES (H.HAYES,D.BRAINARD,J.ZUFFINETI)	Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN		48	1
RE-ENTRY	49	49	DRIVIN' AROUND SONG D.HUFF (C.WISEMAN,R.CLAWSON,C.TOMPKINS)	Colt Ford Featuring Jason Aldean AVERAGE JOES		44	8
NEW	50	50	WILD IN YOUR SMILE B.BEAVERS,L.WOOTEN (R.AKINS,B.HAYSLIP,M.GREEN)	Dustin Lynch BROKEN BOW		50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
3	1	#1 LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party		8	
1	2	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		2	
HOT SHOT DEBUT	3	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		1	
4	4	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		3	
2	5	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		2	
6	6	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	43	
8	7	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...		27	
5	8	BILLY CURRINGTON MERCURY/UMGN	We Are Tonight		2	
7	9	SHERYL CROW WARNER BROS./WMN	Feels Like Home		3	
9	10	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	50	
12	11	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	112	
10	12	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	49	
13	13	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	103	
14	14	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		19	
11	15	VARIOUS ARTISTS SHOW DOG-UNIVERSAL	Alabama & Friends		5	
15	16	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		21	
16	17	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	74	
17	18	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	26	
24	19	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	64	
18	20	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		6	
19	21	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call Country Volume 6		16	
21	22	LEE BRICE CURB	Hard 2 Love		75	
20	23	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		34	
23	24	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	55	
22	25	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		20	
25	26	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back		8	
27	27	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	100	
26	28	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	30	
32	29	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		27	
29	30	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		28	
31	31	CLINT BLACK CRACKER BARREL	When I Said I Do		8	
28	32	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		22	
40	33	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMLG			21	
30	34	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		25	
33	35	RANDY HOUSER STONE CREEK/BBMG	How Country Feels		36	
61	36	GG TIM O'BRIEN AND DARRELL SCOTT FULL SKIES	Memories And Moments		2	
52	37	PS SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG			42	
34	38	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		21	
36	39	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		75	
35	40	CRAIG MORGAN BLACK RIVER	The Journey (Livin Hits)		4	
38	41	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		25	
41	42	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield		9	
47	43	JOHNNY CASH SONY MUSIC SPECIAL PRODUCTS/COLUMBIA	LIFE Unheard		7	
43	44	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		36	
37	45	EASTON CORBIN MERCURY/UMGN	All Over The Road		54	
42	46	AARON LEWIS BLASTER/WMN	The Road		46	
45	47	COLT FORD AVERAGE JOES	Declaration Of Independence		61	
55	48	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family		11	
54	49	THOMPSON SQUARE STONE CREEK/BBMG	Just Feels Good		27	
50	50	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call A Country Party		21	



Jackson's 'Bluegrass' Is Red Hot

Six months after scoring his second No. 1 start on Christian Albums with *Precious Memories: Volume II*, Alan Jackson (above) opens atop Bluegrass Albums (see Billboard.biz) with 22,000 copies of *The Bluegrass Album* sold, according to Nielsen SoundScan. Although it's Jackson's first appearance on the latter, the new set marks the Georgia native's 18th top five bow on Top Country Albums, where it opens at No. 3. Jackson's history on the country albums list includes 13 leaders, 10 of which debuted at No. 1. His first installment of *Precious Memories* spent 22 weeks atop Christian Albums and two atop Top Country Albums in 2006. The sequel led the former list for eight weeks. Jackson is the fourth country artist to debut at No. 1 on Bluegrass Albums with a side project, following *Dierks Bentley*, *Merle Haggard* and *Patty Loveless*.

With a seventh week at No. 1 on Hot Country Songs, Luke Bryan's "That's My Kind of Night" logs the longest chart-topping run by a solo male since *Tim McGraw's* "Live Like You Were Dying" stacked seven weeks on top in 2004. No male soloist has led for longer than seven frames since the late *David Houston* reigned for nine with "Almost Persuaded" in 1966.

McGraw, meanwhile, scores his 49th top 10 on Hot Country Songs with "Southern Girl" (11-10). —Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen SoundScan. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2013, Promethix Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

Rock

October 12
2013

billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 5 WKS AG SG ROYALS	Loorde LAVA/REPUBLIC		1	17
2	2	2	SAFE AND SOUND	Capital Cities LAZY HOOKS/CAPITOL		2	36
3	3	3	RADIOACTIVE	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1	53
4	4	4	SAIL	AWOLNATION RED BULL	▲	4	73
8	8	5	DG DEMONS	Imagine Dragons KIDINAKORNER/INTERSCOPE		5	52
6	6	6	STILL INTO YOU	Paramore FUELED BY RAMEN/RRP		6	25
7	7	7	LET HER GO	Passenger BLACK CROW/NETTWERK/WARNER BROS.		7	28
5	5	8	GONE, GONE, GONE	Phillip Phillips 19/INTERSCOPE	▲	3	45
9	9	9	SWEATER WEATHER	The Neighbourhood [RIEVOLE/COLUMBIA]		9	36
10	10	10	HO HEY	The Lumineers DUALTONE	▲	1	76
13	12	11	POMPEII	Bastille VIRGIN/CAPITOL		11	20
11	14	12	YOUNG AND BEAUTIFUL	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	3	23
31	15	13	TEAM	Loorde LAVA/REPUBLIC		13	3
16	20	14	TENNIS COURT	Loorde LAVA/REPUBLIC		14	11
17	17	15	OUT OF MY LEAGUE	Fitz And The Tantrums DANGEROUS/ATLANTIC		15	23
-	11	16	A LIGHT THAT NEVER COMES	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		11	2
15	16	17	HAIL TO THE KING	Avenged Sevenfold WARNER BROS.		12	11
18	19	18	THE LOVE CLUB	Loorde LAVA/REPUBLIC		18	9
-	13	19	MONSTER	Imagine Dragons KIDINAKORNER/INTERSCOPE		13	2
27	34	20	SUPERSOAKER	Kings Of Leon RCA		18	11
HOT SHOT DEBUT		21	THE SCIENTIST	Holly Henry REPUBLIC		21	1
20	18	22	WAYS TO GO	Grouplove CASABLANCA/ATLANTIC		18	16
22	25	23	HARLEM	New Politics RCA		21	22
19	24	24	DO I WANNA KNOW?	Arctic Monkeys DOMINO		19	6
14	27	25	REFLEKTOR	Arcade Fire MERGE/CAPITOL		14	3
24	29	26	MISS JACKSON	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP		11	11
-	22	27	SHOT AT THE NIGHT	The Killers ISLAND/IDJMG		22	2
46	28	28	WAIT FOR ME	Kings Of Leon RCA		14	7
30	30	29	BRAVADO	Loorde LAVA/REPUBLIC		29	7
-	23	30	SIRENS	Pearl Jam MONKEYWRENCH/REPUBLIC		23	2
26	31	31	COME A LITTLE CLOSER	Cage The Elephant RCA		25	7
29	32	32	MILLION DOLLAR BILLS	Loorde LAVA/REPUBLIC		29	7
42	35	33	ALONE TOGETHER	Fall Out Boy DECAYDANCE/ISLAND/IDJMG		29	6
NEW		34	BEAUTIFUL WAR	Kings Of Leon RCA		34	1
12	26	35	ATLAS	Coldplay REPUBLIC		12	4
36	38	36	ELEPHANT	Tame Impala MODULAR		36	13
NEW		37	COUGH SYRUP	Matthew Schuler REPUBLIC		37	1
39	40	38	HURRICANE	MS MR CREEP CITY/COLUMBIA		35	11
23	33	39	THE ONE THAT GOT AWAY	The Civil Wars SENSIBILITY/COLUMBIA		16	11
34	37	40	NEVER NEVER	Korn PROSPECT PARK		34	6
-	47	41	BEST DAY OF MY LIFE	American Authors MERCURY/IDJMG		41	2
28	21	42	I GOT YOU	Jack Johnson BRUSHFIRE/REPUBLIC		11	9
NEW		43	THE MOTHER WE SHARE	CHVRCHES GOODBYE/GLASSNOTE		43	1
38	42	44	THIS IS GOSPEL	Panic! At The Disco FUELED BY RAMEN/RRP		12	7
33	39	45	TRYING TO BE COOL	Phoenix LOYALTYE/GLASSNOTE		31	9
32	43	46	ALIVE	Empire Of The Sun THE SLEEPY JACKSONS/ATLANTIC		26	18
48	48	47	AFRAID	The Neighbourhood [RIEVOLE/COLUMBIA]		47	3
43	46	48	CHOCOLATE	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		41	5
40	41	49	WHO YOU LOVE	John Mayer Featuring Katy Perry COLUMBIA		16	6
NEW		50	THE WIRE	HAIM COLUMBIA		50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK KINGS OF LEON	Mechanical Bull		1	
1	2	JACK JOHNSON	From Here To Now To You		2	
NEW	3	DREAM THEATER	Dream Theater		1	
NEW	4	METALLICA	Metallica: Through The Never (Soundtrack)		1	
NEW	5	CHVRCHES	Bones Of What You Believe		1	
NEW	6	STING	The Last Ship		1	
4	7	AVENGED SEVENFOLD	Hail To The King		5	
NEW	8	SAMMY HAGAR	Sammy Hagar & Friends		1	
8	9	IMAGINE DRAGONS	Night Visions	▲	56	
9	10	LORDE	The Love Club (EP)		5	
NEW	11	GOV'T MULE	Shout!		1	
NEW	12	A SKYLIT DRIVE	Rise		1	
NEW	13	MAZZY STAR	Seasons Of Your Day		1	
12	14	LANA DEL REY	Born To Die	●	87	
NEW	15	GUNGOR	I Am Mountain		1	
13	16	JOHN MAYER	Paradise Valley		6	
10	17	ARCTIC MONKEYS	AM		3	
18	18	MUMFORD & SONS	Babel	▲	53	
11	19	NINE INCH NAILS	Hesitation Marks		4	
14	20	BASTILLE	Bad Blood		4	
17	21	FIVE FINGER DEATH PUNCH	The Wrong Side Of Heaven And The Righteous Side Of Hell, Volume 1		9	
NEW	22	DEER TICK	Negativity		1	
3	23	ELVIS COSTELLO AND THE ROOTS	Wise Up Ghost And Other Songs 2013		2	
21	24	THE CIVIL WARS	The Civil Wars		8	
NEW	25	BLACK LABEL SOCIETY	Unblackened		1	
24	26	THE LUMINEERS	The Lumineers	▲	78	
26	27	SOUNDTRACK	The Great Gatsby: Music From Baz Luhrmann's Film		21	
NEW	28	TOUCHE AMORE	Is Survived By		1	
2	29	MGMT	MGMT		2	
NEW	30	SARAH JAROSZ	Build Me Up From Bones		1	
23	31	NEKO CASE	The Worse Things Get, The Harder I Fight...		4	
29	32	THE NEIGHBOURHOOD	I Love You.		22	
27	33	MUMFORD & SONS	Sigh No More	▲	180	
RE	34	ATOMS FOR PEACE	Amok		7	
6	35	THE DEVIL WEARS PRADA	8:18		2	
NEW	36	NIRVANA	In Utero: 20th Anniversary Super Deluxe		1	
7	37	GROUPLOVE	Spreading Rumours		2	
33	38	FALL OUT BOY	Save Rock And Roll		24	
28	39	PHILLIP PHILLIPS	The World From The Side Of The Moon	●	45	
37	40	PS VAMPIRE WEEKEND	Modern Vampires Of The City		20	
NEW	41	MEGADETH	Countdown To Extinction: Live		1	
39	42	ALT-J	An Awesome Wave		41	
44	43	GG PASSENGER	All The Little Lights		9	
31	44	OF MONSTERS AND MEN	My Head Is An Animal	●	78	
30	45	ED SHEERAN	+	●	68	
RE	46	PARAMORE	Paramore		24	
43	47	SKILLET	Rise		14	
RE	48	AWOLNATION	Megalithic Symphony		98	
42	49	THE 1975	1975		4	
RE	50	THIRD DAY	Miracle		24	



Chart Kings

Kings of Leon (above) crown Top Rock Albums for a third time with *Mechanical Bull*, which begins with 110,000 sold, according to Nielsen SoundScan. The set follows 2010's *Come Around Sundown*, which bowed with 184,000, and 2008's *Only by the Night* (74,000). *Mechanical Bull* starts at No. 2 on the Billboard 200, tying *Come Around Sundown* for the band's best rank on the survey. *Only by the Night* peaked at No. 4 on the big chart in September 2009 during a 132-week run.

With the fifth season of NBC's "The Voice" having premiered Sept. 23, a pair of contestants debut on Hot Rock Songs due exclusively to digital sales. **Holly Henry** launches at No. 21 with her version of **Coldplay's** "The Scientist" (26,000 downloads sold), while **Matthew Schuler** enters at No. 37 with his take on **Young the Giant's** "Cough Syrup" (13,000). The exposure helps the originals gain by 297% (to 11,000) and 765% (16,000) and re-enter Rock Digital Songs at Nos. 23 and 17, respectively (see page 70).

Also on Hot Rock Songs, sister trio **HAIM** bows at No. 50 with "The Wire." The act's debut full-length, *Days Are Gone*, is set to arrive on the Billboard 200 and Top Rock Albums next week.

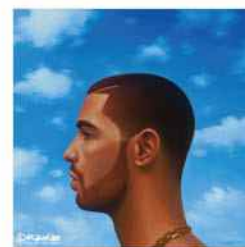
Meanwhile, a baseball tie-in helps **Metallica's** "Enter Sandman" score a No. 1 hit. The band performed its 1991 classic at New York's Yankee Stadium on Sept. 29 in honor of retiring closer **Mariano Rivera**, who adopted it as his theme upon entering home games. The song soars 13-1 on Hard Rock Digital Songs (12,000; up 117%), topping the chart for the first time in its 123 weeks on the list (see page 70). —Gary Trust

R&B/Hip-Hop

October 12
2013
billboard

HOT R&B/HIP-HOP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
4	3	1	#1 AG SG HOLD ON, WE'RE GOING HOME MAID JORDAN/WITNESS/SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,R.BRICHARD,K.SAMIR)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		1	8
2	2	2	HOLY GRAIL T.M.SHT/BLAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		2	13
1	1	3	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲	1	27
21	48	4	DG 23 MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J MIKE WILL MADE-IT/P.NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.HOMAS,T.HOMAS,C.THOMAZ,H.HOUSTON)	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		4	3
3	4	5	BERZERK R.RUBIN (A.NEVILLE,J.MODELISTE,M.MATHERS,I.LUSQUERA,A.HOROWITZ,R.RUBIN,R.BROWN,CROSS,GIST)	Eminem SHADY(AFTERMATH/INTERSCOPE)		2	5
		6	ALL ME KEY WANE (A.GRAHAM,A.PALMAN,M.J.ANDERSON,T.EPPS,D.M.WEIR,I.L.WILLEMETZ,J.SHALES,M.YUIN)	Drake Featuring 2 Chainz & Big Sean YOUNG MONEY/CASH MONEY/REPUBLIC		6	1
8	7	7	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		7	16
6	8	8	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/SUB POP/ADA/WARNER BROS.	▲	1	45
9	10	9	LOVE MORE FRESHMEN III (D.EVERSOLEY,H.EVERSOLEY,S.PEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONDS,O.T.MARRAJ)	Chris Brown Featuring Nicki Minaj RCA		9	10
5	6	10	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		3	40
7	9	11	GIVE IT 2 U R.LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE		7	9
11	11	12	BEWARE KEY WANE (D.S.MANDERSON,D.M.WEIR,I.L.IZQUIERDO,L.AIKO,D.CARTER,D.LAMBERT,B.POTTER,M.DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		10	12
		13	THE LANGUAGE BOHDA (A.GRAHAM,A.PALMAN,M.SAMUELS,A.RITTER,A.HERNANDEZ,B.WILLIAMS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		13	1
10	12	14	GAS PEDAL SAGE THE GEMINI (D.W.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY/EMPIRE/REPUBLIC		6	11
12	15	15	TYPE OF WAY L.CARTER (D.LAMAR,L.CARTER, JR.)	Rich Homie Quan GOLD GANG/DEF JAM/IDJMG		12	15
		16	FURTHEST THING N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,M.THOMAS,A.ACCELETON)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		16	1
17	19	17	TAKE BACK THE NIGHT T.M.BALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		8	12
15	17	18	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	5	33
13	16	19	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	▲	1	52
29	13	20	WU-TANG FOREVER N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,JORGE COLESA,R.DOGGEL,J.HAWKINS,J.HUNTER,C.WOODS,M.BORLENJUN), VOULETSO (H)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		13	3
	14	21	TKO T.M.BALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		14	2
16	18	22	BODY PARTY MIKE WILL MADE-IT/P.NASTY (C.P.HARRIS,N.WILBURN,CASH,L.CAMERON,L.WILLIAMS,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	Ciara EPIC		6	26
		23	TOO MUCH NINETEEN85,SAMPHIA (A.GRAHAM,S.SISAY,P.JEFFERIES,E.HAYNIE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		23	1
		24	POUND CAKE / PARIS MORTON MUSIC 2 BOHDA (A.GRAHAM,A.PALMAN,N.SHEBIB,M.THOMAS,A.ACCELETON)	Drake Feat. Jay Z YOUNG MONEY/CASH MONEY/REPUBLIC		24	1
26	22	25	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		22	9
		26	FROM TIME N.SHEBIB (A.GRAHAM,L.CHILOMBO,N.SHEBIB,J.BECK)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		26	1
25	26	27	HONEST METRO BOOMIN,DJ SPINZ (N.WILBURN,CASH,L.WAYNE,G.HILL)	Future A-1/FREEBANDZ/EPIC		25	3
14	20	28	RED NOSE SAGE THE GEMINI (D.W.WOODS)	Sage The Gemini BLACK MONEY/EMPIRE/REPUBLIC		14	11
23	23	29	TOM FORD T.M.BALAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		11	12
	5	30	LOLLY Y.BURGANDON/OUTCHEF TONE,MAJOR ALI (B.GREENT,SALES,R.FERREZ, JR.,J.HOUSTON,S.WILLIAMS,B.BELL,JI.BIEBER)	Maejor Ali Featuring Juicy J & Justin Bieber BELIEVE PARTNERS/ISLAND/IDJMG		5	2
		31	OWN IT N.SHEBIB (A.GRAHAM,A.PALMAN,N.C.FISHER,A.PROCTOR,N.SHEBIB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		31	1
22	24	32	HEADBAND DJ MUSTARD (B.R.SIMMONS, JR.),D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COXX,GRIFFIN,N.ADAM)	B.o.B Featuring 2 Chainz REBEL/ROC/GRAND HUSTLE/ATLANTIC		19	19
		33	TUSCAN LEATHER N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,D.FOSTER,L.JENNER,N.W.S.MCGLONE,L.PARKER)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		33	1
		34	COME THRU N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,N.CAMPBELL)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		34	1
30	29	35	BOUNCE IT DR. LUKE,CIRKUT (B.HOUSTON,D.AKINTIMEHIN,L.GOTTWALD,J.KASHER,HINDOUNI,LOWERY,H.WALTER)	Juicy J Featuring Wale & Trey Songz KEMOSABE/COLUMBIA		26	10
		36	WORST BEHAVIOR DJ DAHI (A.GRAHAM,A.PALMAN,D.NATCHE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		36	1
18	27	37	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		18	15
39	30	38	WHITE WALLS NOT LISTED (NOT LISTED)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADA/WARNER BROS.		30	4
33	31	39	V.S.O.P. POP,OKAWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL)	K. Michelle ATLANTIC		31	9
		40	CONNECT N.SHEBIB (A.GRAHAM,A.PALMAN,N.SHEBIB,R.BRICHARD,K.SAMIR)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		40	1
34	35	41	F*CKWITHMEYOUKNOWGOTIT BOHDA (VINYLYZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		24	12
41	38	42	IT WON'T STOP NOT LISTED (NOT LISTED)	Sevyn Streeter CBE/ATLANTIC		38	3
32	36	43	AIN'T WORRIED ABOUT NOTHIN RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.K.HARBBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		18	19
43	34	44	FDB NOT LISTED (NOT LISTED)	Young Dro GRAND HUSTLE/ATLANTIC/EONE		34	4
		45	305 TO MY CITY DETAIL (A.GRAHAM,N.C.FISHER,A.PROCTOR)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		45	1
27	32	46	DON'T DROP THAT THUN THUN! T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FINATiCZ THE FINATiCZ/KNOCKOUT/EONE		10	12
35	33	47	ACT RIGHT P.L.O (M.MIMS,P.RODRIGUEZ,J.WJENKINS,K.D.R.JACKSON,C.WALLACE,D.S.HARVEY,J.R.ROUTMAN)	Yo Gotti Featuring Jeezy & YG COCAINE MUSIC/EPIC		33	10
36	39	48	VERSACE ZAYTOVEN (Q.MARSHALL,K.BALL,K.CEPHUS)	Migos QUALITY CONTROL		31	11
42	40	49	WITHOUT ME H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA		26	20
40	42	50	THE ONE KE ON THE TRACK (C.HARD,S.L.JONES,T.BRANTON,L.A.DANIELS,M.TUMES,COMBS,J.COUVER,C.WALLACE,K.MERONDI)	Tamar Braxton STREAMLINE/EPIC		34	19

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
62	1	#1 GG DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was the Same		2	
2	2	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	
5	3	ROBIN THICKE STAR TRAK/INTERSCOPE/GIGA	Blurred Lines		10	
1	4	VARIOUS ARTISTS MAYBACH/ATLANTIC/AG	MMG: Self Made 3		2	
3	5	THE WEEKND XO/REPUBLIC	Kiss Land		3	
4	6	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		4	
7	7	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	12	
6	8	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	
	9	RAY CHARLES CONCORD	Ray Charles Forever		1	
	10	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	29	
8	11	JANELLE MONAE BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		3	
11	12	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	51	
12	13	TGT ATLANTIC/AG	Three Kings		6	
10	14	JAHEIM ATLANTIC	Appreciation Day		4	
14	15	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		5	
15	16	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d.city	▲	49	
18	17	J. COLE ROC NATION/COLUMBIA	Born Sinner		15	
17	18	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		5	
16	19	K. MICHELLE ATLANTIC/AG	Rebellious Soul		7	
13	20	EARTH, WIND & FIRE ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		3	
19	21	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	15	
	22	THE FOREIGN EXCHANGE HBD	Love In Flying Colors		1	
21	23	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land		4	
23	24	WALE MAYBACH/ATLANTIC/AG	The Gifted		14	
22	25	TECH N9NE STRANGE/RBC	Something Else		9	
26	26	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		6	
25	27	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	27	
24	28	GOODIE MOB ALLIANCE	Age Against The Machine		5	
28	29	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	45	
29	30	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		37	
27	31	THE WEEKND XO/REPUBLIC	Trilogy	▲	46	
32	32	KELLY ROWLAND REPUBLIC	Talk A Good Game		15	
31	33	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		52	
30	34	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris		6	
42	35	E MELI SANDE CAPITOL	Our Version Of Events		69	
33	36	AUGUST ALSINA ISLAND/IDJMG	Downtown: Life Under The Gun (EP)		6	
	37	JONNY CRAIG JONNY CRAIG	Find What You Love And Let It Kill You		1	
34	38	CIARA EPIC	Ciara		12	
36	39	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		15	
40	40	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		13	
38	41	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		16	
37	42	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		10	
35	43	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		18	
39	44	FANTASIA 19/RCA	Side Effects Of You		23	
43	45	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		14	
	46	ANDRE NICKATINA FILLMOE COLEMAN	Andre Nickatina		1	
46	47	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/GIGA	Excuse My French		19	
44	48	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		11	
45	49	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	59	
48	50	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		25	



Drake Scores 11th No. 1

In the same week that his album *Nothing Was the Same* debuts at No. 1 (see story, page 59), **Drake** takes over at No. 1 on Hot R&B/Hip-Hop Songs with "Hold On, We're Going Home," featuring **Majid Jordan**. The song's 3-1 skip ends **Robin Thicke's** 16-week reign with "Blurred Lines" and marks Drake's 11th leader on the list. Since Nielsen data began powering the chart in December 1992, only **Usher** has taken more titles to the summit (12).

With airplay and streaming gainer awards, "Hold On" owes its ascent primarily to its 13% rise to 12 million listener impressions and its 86% lift to 5.7 million U.S. streams, according to Nielsen BDS. The impressive increase in streams is due to the song's video release on Sept. 25.

"Hold On" hits the top in its eighth week, marking the fastest climb to No. 1 for a Drake-led song. His first No. 1, "Best I Ever Had," previously was his fastest-climber, hitting No. 1 in its ninth week. Notably, out of his 11 No. 1s, Drake was credited as a lead artist on four of them.

Below is the complete list of Drake's No. 1s on Hot R&B/Hip-Hop Songs.

—Rauly Ramirez

DRAKE'S NO. 1s ON HOT R&B/HIP-HOP SONGS

- Title, Artist, First Week at No. 1, Number of Weeks at No. 1
- "Best I Ever Had," Drake, June 27, 2009, seven
 - "I Invented Sex," **Trey Songz** featuring Drake, Dec. 26, 2009, two
 - "Say Something," **Timbaland** featuring Drake, March 27, 2010, one
 - "Fall for Your Type," **Jamie Foxx** featuring Drake, Feb. 12, 2011, two
 - "Moment 4 Life," **Nicki Minaj** featuring Drake, Feb. 26, 2011, five
 - "I'm on One," **DJ Khaled** featuring Drake, **Rick Ross** and **Lil Wayne**, July 16, 2011, 11
 - "She Will," **Lil Wayne** featuring Drake, Dec. 15, 2011, four
 - "Make Me Proud," Drake featuring **Nicki Minaj**, Feb. 4, 2012, three
 - "The Motto," Drake featuring **Lil Wayne**, Feb. 25, 2012, two
 - "No Lie," **2 Chainz** featuring Drake, Aug. 18, 2012, five
 - "Hold On, We're Going Home," Drake featuring **Majid Jordan**, Oct. 12, 2013, one (so far)

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time, or the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See charts legend on billboard.com/biz for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

R&B/Rap

October 12 2013

billboard

R&B SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
2	2	1	#1 HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan		1	8
1	1	2	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	▲	1	27
4	5	3	LOVE MORE	Chris Brown Featuring Nicki Minaj		3	10
3	4	4	GIVE IT 2 U	Robin Thicke Featuring Kendrick Lamar		3	12
6	8	5	TAKE BACK THE NIGHT	Justin Timberlake		3	12
-	6	6	TKO	Justin Timberlake		6	2
5	7	7	BODY PARTY	Ciara		2	27
8	10	8	I LUV THIS SH*T	August Alsina/Trinidad James		8	17
-	3	9	LOLLY	Maejor Ali Featuring Juicy J & Justin Bieber		3	2
NEW		10	OWN IT	Drake		10	1
9	11	11	V.S.O.P.	K. Michelle		9	13
NEW		12	CONNECT	Drake		12	1
11	13	13	IT WON'T STOP	Sevyn Streeter		11	5
12	14	14	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott		9	21
10	15	15	THE ONE	Tamar Braxton		10	21
14	16	16	ALL OF ME	John Legend		9	7
16	17	17	I'M OUT	Ciara Featuring Nicki Minaj		4	13
22	23	18	MY STORY	R. Kelly Featuring 2 Chainz		18	6
18	19	19	DON'T THINK THEY KNOW	Chris Brown Feat. Aaliyah		9	15
25	12	20	UP DOWN (DO THIS ALL DAY)	T-Pain Featuring B.o.B		12	3
19	21	21	AGE AIN'T A FACTOR	Jaheim		16	17
17	20	22	FIRE WE MAKE	Alicia Keys Duet With Maxwell		11	26
NEW		23	HURT YOU	Toni Braxton & Babyface		23	1
21	22	24	A COUPLE OF FOREVERS	Christette Michele		16	15
13	18	25	LIVE FOR	The Weeknd Featuring Drake		13	5

RAP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 HOLY GRAIL	Jay Z Featuring Justin Timberlake		1	12
RE-ENTRY		2	23	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		2	2
2	2	3	BERZERK	Eminem		1	5
NEW		4	ALL ME	Drake Featuring 2 Chainz & Big Sean		4	1
5	4	5	CROOKED SMILE	J. Cole Featuring TLC		4	15
4	5	6	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	1	34
3	3	7	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert		2	22
7	6	8	BEWARE	Big Sean Feat. Lil Wayne & Jhene Aiko		6	9
NEW		9	THE LANGUAGE	Drake		9	1
6	7	10	GAS PEDAL	Sage The Gemini Featuring IamSu		4	10
8	9	11	TYPE OF WAY	Rich Homie Quan		8	9
NEW		12	FURTHEST THING	Drake		12	1
11	11	13	POWER TRIP	J. Cole Featuring Miguel	▲	3	33
9	10	14	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	▲	1	52
21	8	15	WU-TANG FOREVER	Drake		8	3
NEW		16	TOO MUCH	Drake		16	1
NEW		17	POUND CAKE/PARIS MORTON MUSIC 2	Drake Feat. Jay Z		17	1
NEW		18	FROM TIME	Drake		18	1
18	16	19	HONEST	Future		16	3
10	12	20	RED NOSE	Sage The Gemini		10	11
16	13	21	TOM FORD	Jay Z		8	12
15	14	22	HEADBAND	B.o.B Featuring 2 Chainz		13	16
NEW		23	TUSCAN LEATHER	Drake		23	1
NEW		24	COME THRU	Drake		24	1
22	19	25	BOUNCE IT	Juicy J Featuring Wale & Trey Songz		19	6

R&B ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART		
3	1	#1 ROBIN THICKE	Blurred Lines		9		
1	2	THE WEEKND	Kiss Land		3		
2	3	TAMAR BRAXTON	Love And War		4		
4	4	JOHN LEGEND	Love In The Future		4		
NEW	5	RAY CHARLES	Ray Charles Forever		1		
6	6	JUSTIN TIMBERLAKE	The 20/20 Experience	▲	28		
5	7	JANELLE MONAE	The Electric Lady		3		
8	8	TGT	Three Kings		6		
7	9	JAHEIM	Appreciation Day		4		
10	10	K. MICHELLE	Rebellious Soul		7		
9	11	EARTH, WIND & FIRE	Now, Then & Forever		3		
NEW	12	THE FOREIGN EXCHANGE	Love In Flying Colors		1		
11	13	RAHEEM DEVAUGHN	A Place Called Love Land		4		
13	14	RIHANNA	Unapologetic	▲	38		
12	15	THE WEEKND	Trilogy	▲	38		
15	16	KELLY ROWLAND	Talk A Good Game		15		
14	17	MIGUEL	Kaleidoscope Dream		38		
22	18	EMELI SANDE	Our Version Of Events		38		
16	19	AUGUST ALSINA	Downtown: Life Under The Gun (EP)		6		
NEW	20	JONNY CRAIG	Find What You Love And Let It Kill You		1		
17	21	CIARA	Ciara		12		
21	22	JOE	Doubleback: Evolution Of R&B		13		
19	23	CHRISSETTE MICHELE	Better		16		
18	24	VARIOUS ARTISTS	Hits Of The 90's		16		
20	25	FANTASIA	Side Effects Of You		23		

RAP ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART		
NEW	1	#1 DRAKE	Nothing Was The Same		1		
2	2	2 CHAINZ	B.O.A.T.S. II #METIME		3		
1	3	VARIOUS ARTISTS	MMG: Self Made 3		2		
3	4	JAY Z	Magna Carta... Holy Grail	▲	12		
4	5	MACKLEMORE & RYAN LEWIS	The Heist	●	51		
5	6	JUICY J	Stay Trippy		5		
6	7	KENDRICK LAMAR	good kid, m.A.A.d city	▲	49		
8	8	J. COLE	Born Sinner		15		
7	9	BIG SEAN	Hall Of Fame		5		
9	10	KANYE WEST	Yeezus	●	15		
10	11	THE LACS	Keep It Redneck		6		
13	12	WALE	The Gifted		14		
12	13	TECH N9NE	Something Else		9		
17	14	A\$AP FERG	Trap Lord		6		
16	15	LIL WAYNE	I Am Not A Human Being II	●	27		
15	16	GOODIE MOB	Age Against The Machine		5		
18	17	A\$AP ROCKY	Long.Live.A\$AP		37		
19	18	EARL SWEATSHIRT	Doris		6		
20	19	MAC MILLER	Watching Movies With The Sound Off		15		
21	20	VARIOUS ARTISTS	Rich Gang		10		
NEW	21	ANDRE NICKATINA	Andre Nickatina		1		
25	22	FRENCH MONTANA	Excuse My French		18		
23	23	ACE HOOD	Trials & Tribulations		11		
24	24	2 CHAINZ	Based On A T.R.U. Story	●	59		
RE	25	TYGA	Hotel California		23		

Mike Will Makes It As An Artist

Producer **Mike Will Made It** (below) scores his first top 10 as an artist on Hot R&B/Hip-Hop Songs and Rap Songs with "23," featuring **Miley Cyrus**, **Wiz Khalifa** and **Juicy J**. On the former, "23" catapults 48-4, marking the biggest jump into the top five since **Rihanna's** "Diamonds" flew 66-1 on Oct. 20, 2012 (largely due to the chart's change in methodology to an airplay/sales/streaming hybrid that week). Mike Will's jump also makes him only the third new artist to break into the Hot R&B/Hip-Hop Songs top five this year behind **Macklemore & Ryan Lewis** and **Maejor Ali**. On Rap Songs, "23" re-enters at No. 2, giving Khalifa his seventh top 10 on the list and Juicy J his second. The song debuted at No. 14 two issues ago thanks primarily to its 57,000 first-week downloads, according to Nielsen SoundScan, but fell off last week after those sales subsided. The track's video release on Sept. 24, however, reignited its performance with 7.3 million U.S. streams during the chart week, according to Nielsen BDS.

Meanwhile, **Ray Charles'** *Ray Charles Forever* opens at No. 5 on R&B Albums with 13,000 copies. The Concord Music Group release coincides with the U.S. Postal Service honoring Charles with a Music Icons Forever stamp on Sept. 23, which would've been his 83rd birthday. The hits set features a previously unreleased take on **George & Ira Gershwin's** classic "They Can't Take That Away From Me" as well as a DVD of rare live performances.

—Raully Ramirez



R&B, RAP SONGS: The week's most popular current R&B and rap songs, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen SoundScan. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. R&B, RAP ALBUMS: The week's most popular current R&B and rap albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. CHART LEGEND: A change in chart position is indicated by a black triangle (▲) for an increase, a black square (■) for a decrease, and a black circle (●) for a new entry. * denotes a re-entry. WKS. ON CHART: The number of weeks the song or album has been in the chart. SOURCE: BILLBOARD.COM/CHARTS. © 2013. PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 PROPUESTA INDECENTE A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		1	10
2	2	2	DARTE UN BESO G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN		1	11
4	3	3	LOCO Enrique Iglesias Featuring Romeo Santos A.SANTOS,C.PAUCAR (E.M.I.GLESIAS,D.BUENO)	Enrique Iglesias UNIVERSAL MUSIC LATIN/UMLE		2	6
3	4	4	VIVIR MI VIDA M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJI,JAJUNIOR,A.PAPA,CONSTANTINOU,B.DJUPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN		1	23
10	6	5	AG HABLE DE TI TAINY (L.VEGUILLA,MALAVE,M.MASIS)	Yandel Y/SUMMA/SONY MUSIC LATIN		5	16
5	5	6	EL RUIDO DE TUS ZAPATOS La Arrolladora Banda el Limon de Rene Camacho F.CAMACHO TIRADO (L.CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		2	18
9	9	7	MI NINA TRAVIESA A.DEL VILLAR (H.PALENCIA CISNEROS,FERRA)	Luis Coronel EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN		7	17
7	7	8	HOY TENGO GANAS DE TI Alejandro Fernandez / Christina Aguilera P.RAMONE (J.M.GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATIN/UMLE		5	16
12	10	9	NI QUE ESTUVIERAS TAN BUENA J.TIRADO CASTANEDA (E.MUNOZ)	Calibre 50 DISA/UMLE		9	11
11	8	10	MI RAZON DE SER Banda Sinaloense MS de Sergio Lizarraga F.CAMACHO TIRADO (H.PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE		8	19
14	12	11	MI ULTIMO DESEO M.FIGUEROA (R.E.CASTELLANOS)	Banda Los Recoditos DISA/UMLE		11	11
19	11	12	MI BELLO ANGEL J.SERRANO MONTOYA (A.SIERRA)	Los Primos MX ASL/DISA/UMLE		11	11
16	18	13	ME ENAMORE R.TAPIA (R.TAPIA)	Roberto Tapia FONOVI/UMLE		12	13
		14	HOT SHOT DEBUT QUE VIVA LA VIDA LUNY TUNES,PREDIKADOR (E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNA)	Wisn SONY MUSIC LATIN		14	1
26	24	15	MUCHACHO DE CAMPO J.A.GAXIOLA,M.GAXIOLA (P.SOLANO)	Voz de Mando DISA/UMLE		15	12
8	13	16	LIMBO F.SALDANA,G.RIVERA,J.RIVERA (R.AYALA,E.PALACIOS,G.RIVERA,J.RIVERA TAPIA,F.SALDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN		1	50
13	14	17	ME GUSTAS MUCHO CODIGO FN (J.CUEN)	Codigo FN FONOVI/UMLE		11	16
33	25	18	DG VAS A LLORAR POR MI NOT LISTED (NOT LISTED)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE		18	4
-	37	19	SG TACATA M.ROMANO,S.SAPIENZA (R.R.MARTINEZ,M.ROMANO,S.SAPIENZA)	Tacabro DANCE AND LOVE/ULTRA		19	2
17	16	20	CARNAVAL TITO EL BAMBINO (L.A.DIAZ)	Tito "El Bambino" ON FIRE/SIENTE		16	10
18	17	21	Y TE VAS J.TIRADO CASTANEDA (E.MUNOZ,P.AROCHA)	Banda Carnaval DISA/UMLE		2	31
20	21	22	LA PREGUNTA A.LOZADA ALGAIN (J.D.ALVAREZ,A.LOZADA ALGARIN,N.DIAZ)	J Alvarez NELFLOW		5	47
15	15	23	YO TE LO DIJE NOT LISTED (J.A.OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE		13	13
22	19	24	ZUMBA ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ,R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE		2	48
30	27	25	MANANA VOY A CONQUISTARLA G.ORTIZ (J.CHAIREZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		25	9
31	30	26	ME INTERESAS L.LUNA DIAZ (L.L.DIAZ)	Noel Torres GERENCIA360		26	8
25	22	27	LA NOCHE DE LOS 2 DADDY YANKEE (R.AYALA,A.RAYO GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE		19	15
6	20	28	BAILAR CONTIGO A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN		6	15
35	28	29	TRES SEMANAS M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis HABARI/UNIVERSAL MUSIC LATIN/UMLE		28	8
28	33	30	EL BUENO Y EL MALO A.VALDEZ (A.VALDEZ OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS		24	18
21	29	31	LA FORY FAY J.ALVAREZ (C.ESTRADA)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE		10	17
36	35	32	CUANDO ESTAS DE BUENAS NOT LISTED (NOT LISTED)	Pesado DISA/UMLE		32	6
29	31	33	REHABILITADO M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes de Tijuana FONOVI/UMLE		12	19
32	32	34	BE MY BABY S.GEORGE (J.BARRY,E.GREENWICH,P.SPECTOR)	Leslie Grace TOP STOP		8	15
27	26	35	MUCHAS GRACIAS A.VALDES (M.ALANIS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN		26	11
43	36	36	FEELING HOT NOT LISTED (NOT LISTED)	Don Omar MACHETE/UMLE		36	3
34	34	37	ANDO POR LAS NUBES V.M.RUIZ (V.M.RUIZ)	Victor Manuelle KIYAVI/SONY MUSIC LATIN		30	10
38	38	38	SO WHAT LA FEEL GOOD SOCIETY,P.LAWRENCE,S.LAWRENCE,SIE7E (D.RODRIGUEZ LABOULT)	Sie7e WARNER LATINA		38	8
39	39	39	BUEN PERDEDOR NOT LISTED (NOT LISTED)	La Maquinaria Nortena AZTECA		38	6
41	41	40	SIN TI A.CASTRO (SAMO,A.CASTRO,E.BARRERA)	Samo SONY MUSIC LATIN		40	6
		41	RE-ENTRY NO TENGO DINERO NOT LISTED (NOT LISTED)	MAFFIO SPANGLISH GLOBAL		41	2
-	50	42	EL AMANTE LOS DE LA NAZZA (R.AYALA,E.GARCIA,E.LOPEZ,J.J.ALVAREZ SOTO MAJOR FERNANDEZ)	Daddy Yankee Featuring J. Alvarez EL CARTEL/CAPITOL LATIN/UMLE		41	8
-	42	43	BORRACHO DE AMOR G.CHAVEZ (E.VIDRIO)	Banda La Trakalosa DISCOS SABINAS		42	2
		44	RE-ENTRY QUE BONITO AMOR NOT LISTED (NOT LISTED)	Vicente Fernandez SONY MUSIC LATIN		37	3
		45	NEW A MI MODO G.GARCIA (M.FLORES)	Los Huracanes del Norte GARMEX		45	1
		46	RE-ENTRY UN MINUTO NOT LISTED (G.ORTIZ)	Kevin Ortiz BAD SIN		43	4
44	43	47	MAL DE AMORES J.MAGAN (J.M.MAGAN,A.SARASA)	Juan Magan MACHETE/UMLE		40	8
		48	RE-ENTRY RIVAL MARIO DOMM (MARIO DOMM,A.SANTOS)	Romeo Santos Featuring Mario Domm SONY MUSIC LATIN		42	5
47	48	49	TONTO L.CERONI (J.L.ROMA,L.CERONI,D.GIOVANNINI,M.NERI,M.PIERINI,M.MATTEI)	Rio Roma SONY MUSIC LATIN		47	3
48	47	50	#FIEBREDEAMOR G.NORIEGA (R.ESPARZA-RUIZ,P.CAPO)	Pedro Capo SONY MUSIC LATIN		47	4

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		5	
	2	HOT SHOT DEBUT GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula		1	
3	3	MARC ANTHONY SONY MUSIC LATIN	3.0	○	11	
	4	NEW LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto		2	
	5	PESADO DISA/UMLE	Por Ti		1	
6	6	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas		6	
5	7	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		8	
	8	REGULO CARO DEL/SONY MUSIC LATIN	Especialista		5	
4	9	VOZ DE MANDO DISA	Los Mejores Corridos De		3	
8	10	ROBERTO TAPIA FONOVI/UMLE	Lo Mejor de Roberto Tapia		11	
	11	CONJUNTO PRIMAVERA FONOVI/UMLE	35 Aniversario		2	
10	12	EL TRONO DE MEXICO FONOVI/UMLE	Irreemplazable		6	
11	13	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		14	
13	14	JENNI RIVERA FONOVI/UMLE	La Misma Gran Senora	▲	42	
	15	NEW LOS PESCADORES DEL RIO CONCHOS AZTECA	Ruta Alternativa		1	
12	16	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		36	
16	17	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		57	
25	18	GG PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		45	
15	19	CODIGO FN FONOVI/UMLE	Te Amare Mas		8	
14	20	NATALIE COLE VERVE/IG	Natalie Cole En Espanol		14	
21	21	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo		23	
19	22	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos		19	
	23	NEW REVOLVER CANNABIS DEL/SONY MUSIC LATIN	Las Que Les Gustan A Los Viejonos: Vol. 2: En Vivo Con Toloche		1	
17	24	JAVIER TORRES DISCOS AMERICA	20 Corridos		28	
30	25	PS IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		25	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
6	1	#1 HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel	16		
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	11		
1	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	9		
3	4	LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	5		
4	5	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	23		
5	6	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	19		
7	7	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	11		
10	8	ME ENAMORE FONOVI/UMLE	Roberto Tapia	13		
9	9	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	10		
8	10	ME GUSTAS MUCHO FONOVI/UMLE	Codigo FN	16		
13	11	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	8		
15	12	MI NINA TRAVIESA EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Luis Coronel	16		
11	13	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	15		
	14	GG QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn	1		
14	15	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	14		
23	16	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	8		
24	17	VAS A LLORAR POR MI FONOVI/UMLE	Banda El Recodo de Cruz Lizarraga	4		
12	18	COME WITH ME SONY MUSIC LATIN	Ricky Martin	14		
16	19	Y TE VAS DISA/UMLE	Banda Carnaval	30		
17	20	SIN TI MACHETE/UMLE	Chino & Nacho	24		
18	21	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	13		
21	22	REHABILITADO FONOVI/UMLE	Los Tucanes de Tijuana	20		
25	23	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	9		
28	24	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	6		
27	25	TRES SEMANAS HABARI/UNIVERSAL MUSIC LATINO/UMLE	Marco Antonio Solis	4		



Yandel's Solo No. 1

Yandel lands his first Latin Airplay No. 1 as a lead solo artist, as "Hable de Ti" leaps 6-1. Boasting a 53% increase, the song registered 15.6 million in audience during the tracking week, according to Nielsen BDS. On Hot Latin Songs, it rises 6-5 as the chart's Airplay Gainer. Yandel is no stranger to either chart, having reached the Hot Latin Songs summit 10 times as half of star urban duo Wisn & Yandel. He most recently topped the list in December 2012 as a featured artist (alongside Wayne Wonder) on Gocho's "Amor Real." "Hable de Ti" is the first single from Yandel's solo album, *De Lider a Leyenda*, due Nov. 5.

Speaking of the twosome, Wisn enters Hot Latin Songs at No. 14 with "Que Viva la Vida." The track starts with 6 million radio impressions in its first week and 2,000 downloads sold, good for a No. 8 debut on Latin Digital Songs. The track is the first cut off Wisn's solo album, due Dec. 3.

On Top Latin Albums, Gloria Trevi enters at No. 2 with *De Pelicula*, marking her second-highest debut on the chart. The Mexican pop songstress entered at No. 1 with *Gloria* in 2011. The new album's first single, "No Soy un Pajaro," spent 10 weeks on Latin Pop Airplay, peaking at No. 16 in July.

Also entering Top Latin Albums, Pesado's *Por Ti* opens at No. 5 (2,000), granting the regional Mexican group its seventh top 10 on the tally. The set's single, "Cuando Estas de Buenas," climbs 35-32 on Hot Latin Songs with an 11% increase in airplay (to 4.7 million).

—Amaya Mendizabal

REGIONAL MEXICAN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 14 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	19
2	2	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	12
4	3	ME ENAMORE FONOVIISA/UMLE	Roberto Tapia	14
3	4	ME GUSTAS MUCHO FONOVIISA/UMLE	Codigo FN	22
5	5	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	12
7	6	MI NINA TRAVIESA EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Luis Coronel	18
6	7	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	17
12	8	GG MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	18
13	9	VAS A LLORAR POR MI FONOVIISA/UMLE	Banda El Recodo de Cruz Lizarraga	5
8	10	Y TE VAS DISA/UMLE	Banda Carnaval	34
10	11	REHABILITADO FONOVIISA/UMLE	Los Tucanes de Tijuana	26
14	12	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	12
15	13	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	8
17	14	ME INTERESAS GERENCIA360	Noel Torres	9
9	15	LA FORY FAY FONOVIISA/UMLE	Julion Alvarez y Su Norteno Banda	22

LATIN POP AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	5
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	11
3	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	9
4	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	22
5	5	HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel	16
6	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	10
7	7	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	16
8	8	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	13
10	9	COME WITH ME SONY MUSIC LATIN	Ricky Martin	14
13	10	FEELING HOT MACHETE/UMLE	Don Omar	7
9	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
11	12	SIN TI MACHETE/UMLE	Chino & Nacho	26
15	13	SO WHAT WARNER LATINA	Sie7e	11
12	14	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	13
14	15	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera	16

TROPICAL AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	9
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	11
4	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	22
3	4	LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	5
5	5	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	10
27	6	GG HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel	2
8	7	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	21
6	8	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	11
7	9	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	16
10	10	NO MORIRE D.A.M./VENEMUSIC	Hector Acosta "El Torito"	9
9	11	ESTOS CELOS A&R/LATIN HITS	David Kada	9
18	12	YO BAILO PARA TI INTERLUDE	LL Radio	16
13	13	OTRA NOCHE CROSSOVER	Kent & Tony	5
17	14	CADA VEZ QUE TE VAS EL MOVIMIENTO	J'Martin	5
14	15	HACE MUCHO TIEMPO PINA	Arcangel	4

REGIONAL MEXICAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 2 WKS LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto	2
NEW	2	PESADO DISA/UMLE	Por Ti	1
4	3	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas	6
3	4	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	8
5	5	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	5
2	6	VOZ DE MANDO DISA	Los Mejores Corridos De	3
6	7	ROBERTO TAPIA FONOVIISA/UMLE	Lo Mejor de Roberto Tapia	11
7	8	CONJUNTO PRIMAVERA FONOVIISA/UMLE	35 Aniversario	2
8	9	EL TRONO DE MEXICO FONOVIISA/UMLE	Irremplazable	6
10	10	JENNI RIVERA FONOVIISA/UMLE	La Misma Gran Senora	42
NEW	11	LOS PESCADORES DEL RIO CONCHOS AZTECA	Ruta Alternativa	1
9	12	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	36
11	13	CODIGO FN FONOVIISA/UMLE	Te Amare Mas	8
13	14	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	18
NEW	15	REVOLVER CANNABIS DEL/SONY MUSIC LATIN	Las Que Les Gustan A Los Viejonos: Vol. 2-En Vivo Con Tolocho	1

LATIN POP ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 5 WKS ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	5
NEW	2	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula	1
3	3	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	57
2	4	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	14
5	5	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	23
7	6	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	25
9	7	VARIOUS ARTISTS AJR DISCOS	Directo Al Corazon	17
8	8	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	36
6	9	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	35
NEW	10	PEEWEE SONY MUSIC LATIN	Vive2life	1
12	11	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	19
4	12	A.B. QUINTANILLA III CISNEROS/SIENTE/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Blanco y Negro	2
16	13	LOS ANGELES NEGROS AJR DISCOS	30 Exitos	15
13	14	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	35
14	15	CAMILO SESTO VERSE	20 Grandes Exitos	57

TROPICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 10 WKS MARC ANTHONY SONY MUSIC LATIN		3.0 11
2	2	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	14
4	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	45
6	4	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	20
3	5	LESLIE GRACE TOP STOP	Leslie Grace	14
7	6	PRINCE ROYCE TOP STOP/AG	Phase II	77
8	7	OLGA TANON MIA MUSA	Una Mujer	9
5	8	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	14
10	9	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	48
NEW	10	TITO NIEVES IAN	"En Vivo" En El Estudio. De Cerca y Personal!	1
11	11	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY MUSIC LATIN	Frente A Frente	6
13	12	EL GRAN COMBO DE PUERTO RICO & GRUPO NICHE SONY MUSIC LATIN	Frente A Frente	6
12	13	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	45
9	14	CELIA CRUZ SONY MUSIC LATIN	The Absolute Collection	9
16	15	HECTOR ACOSTA "EL TORITO" D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Abierto	58

Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK PINK MARTINI HEINZ	Get Happy	1
1	2	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	24
2	3	GREGORY PORTER BLUE NOTE	Liquid Spirit	3
NEW	4	SNARKY PUPPY ROPEADOPPE	Family Dinner: Volume 1	1
3	5	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	16
NEW	6	ALLEN TOUSSAINT ROUNDER/CONCORD	Songbook	1
19	7	SCOTT BRADLEE & POSTMODERN JUKEBOX THE SLIMSTYLE	Introducing Postmodern Jukebox (EP)	6
4	8	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	14
NEW	9	TIERNEY SUTTON BFM JAZZ/VARESE SARABANDE	After Blue	1
5	10	DIANA KRALL VERVE/VG	Glad Rag Doll	53
7	11	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	34
9	12	DAVE HOLLAND DAREZ	Prism	4
8	13	VARIOUS ARTISTS ABKCO	Boardwalk Empire: Vol. 2: Music From The HBO Original Series	4
6	14	KENNY GARRETT MACK AVENUE	Pushing The World Away	2
10	15	THE NEW GARY BURTON QUARTET MACK AVENUE	Guided Tour	8

CONTEMPORARY JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 3 WKS TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	3
3	2	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	11
4	3	PIECES OF A DREAM SHANACHIE	In The Moment	5
NEW	4	SPYRO GYRA CROSSEYD BEAR	The Rhinebeck Sessions	1
2	5	EARL KLUGH HEADS UP/CONCORD	HandPicked	9
13	6	JEFF LORBER FUSION HEADS UP/CMG	Hacienda	5
5	7	BONEY JAMES CONCORD	The Beat	25
7	8	JESSY J SHANACHIE	Second Chances	3
8	9	KOZ / ALBRIGHT / ABAIR / ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	16
6	10	STEVE COLE ARTISTRY/MACK AVENUE	Pulse	2
18	11	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	29
19	12	OLI SILK TRIPPIN' 'N' RHYTHM	Razor Sharp Brit	2
10	13	JOHN SCOFIELD LONGSOLO/EMARCY/DECCA	Uberjam Deux	13
RE	14	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spirityouall	16
9	15	KEIKO MATSUI SHANACHIE	Soul Quest	9

SMOOTH JAZZ SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK POWERHOUSE CONCORD/CMG	Boney James	9
4	2	PUSHERMAN EONE	Jeff Golub With Brian Auger	10
1	3	SEASIDE DRIVE TRIPPIN' 'N' RHYTHM	Tim Bowman	15
3	4	EASY STREET TRIPPIN' 'N' RHYTHM	Paul Hardcastle	9
5	5	GROOVE CITY CUTMORE	Lebron	12
6	6	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	7
7	7	WITH YOU ALL THE WAY ARTISTRY/MACK AVENUE	Steve Cole	7
9	8	IT'S A PARTY IN HERE RED RIVER	Kim Waters	16
13	9	AT YOUR SERVICE TRIPPIN' 'N' RHYTHM	Oli Silk Feat. Julian Vaughn	6
14	10	STEPPER'S "D" LITE SHANACHIE	Pieces Of A Dream	5
15	11	LISTEN 2 THE GROOVE SHANACHIE	Jessy J	6
10	12	SILHOUETTE SHANACHIE	Chuck Loeb	11
19	13	IF I COULD FLY VINCENT INGALA	Vincent Ingala	7
17	14	YOU NEVER KNOW BPM/HEADS UP/CMG	George Duke	10
11	15	GOT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mindi Abair & Richard Elliot	20

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 7 WKS DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	7
NEW	2	MICHELLE MAKARSKI/KEITH JARRETT ECM NEW SERIES/ECM/DECCA CLASSICS	Johann Sebastian Bach	1
4	3	CHRIS THILE NONESUCH/WARNER BROS.	Bach: Sonatas & Partitas, Vol. 1	8
3	4	RENEE FLEMING/PHILHARMONIA ORCH. DECCA/DECCA CLASSICS	Guilty Pleasures	2
NEW	5	THE PHILADELPHIA ORCHESTRA/Y. NEZET-SEGUIN DG/DECCA CLASSICS	Strauss/Stokowski: The Rite of Spring...	1
2	6	JONAS KAUFMANN SONY CLASSICAL/SONY MASTERWORKS	The Verdi Album	2
NEW	7	ANTONIO POMPA-BALDI STEINWAY & SONS	The Rascal And The Sparrow: Pouleng Meets Piaf	1
10	8	PLACIDO DOMINGO SONY MASTERWORKS	Verdi	5
6	9	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	21
5	10	BELA FLECK DECCA	The Impostor	7
7	11	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	55
RE	12	YOSHIKI INGROOVES	Yoshiki Classical	2
NEW	13	ANDRAS SCHIFF ECM NEW SERIES/ECM/DECCA CLASSICS	Beethoven: Diabelli-Variationen	1
RE	14	JEREMY DENK NONESUCH/WARNER BROS.	Ligeti / Beethoven	7
12	15	ANNA NETREBKO DG/DECCA CLASSICS	Verdi	6

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 21 WKS LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	54
2	2	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	52
6	3	SARAH BRIGHTMAN SIMHA	Dreamchaser	24
3	4	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	35
5	5	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	18
4	6	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	21
13	7	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	25
10	8	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	52
8	9	DAVID GARRETT DECCA/VERVE/VG	Music	9
9	10	BRYN TERFEL/MORMON TABERNACLE CHOIR DEUTSCHE GRAMMOPHON	Homeward Bound	3
7	11	THE TENORS VERVE/VG	Lead With Your Heart	37
11	12	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	35
12	13	LUDOVICO EINAUDI PONDEROSA MUSIC AND ART	In A Time Lapse	9
14	14	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	40
RE	15	CHRIS MANN FAIRCRAFT/REPUBLIC	Roads	32

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK ROKIA TRAORE NONESUCH/WARNER BROS.	Beautiful Africa	1
11	2	CLANNAD ARC MUSIC	Nadur	2
1	3	GIPSY KINGS LA RHUMBA/KNITTING FACTORY	Savor Flamenco	3
2	4	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	32
4	5	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	23
7	6	STROMAE CASABLANCA/REPUBLIC	Racine Carree	6
NEW	7	MULATU ASTATKE JAZZ VILLAGE/HARMONIA MUNDI	Sketches Of Ethiopia	1
3	8	G-DRAGON YG	Coup D'etat, Pt. 1 (EP)	4
6	9	G-DRAGON YG	Coup D'etat, Pt. 2 (EP)	4
9	10	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	24
NEW	11	DJ DREZ BLACK SWAN SOUNDS/WHITE SWAN	Jahta Beat: Chanting With Tigers	1
NEW	12	MEAV WARNER CLASSICS	The Calling	1
8	13	JAKE SHIMABUKURO HITCHHIKE/MAILBOAT	Grand Ukulele	44
5	14	GAELIC STORM LOST AGAIN/ROAR	The Boathouse	6
13	15	VARIOUS ARTISTS SONOMA	Best Of Irish & Celtic Favorites	12

Christian/Gospel

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CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS OVERCOMER SPARROW/CAPITOL CMG	Mandisa	18
2	2	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	32
3	3	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	31
4	4	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	37
7	5	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	34
5	6	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	24
6	7	EVERY GOOD THING FAIR TRADE	The Afters	35
9	8	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	10
8	9	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	39
13	10	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	12
11	11	HE IS WITH US WORD-CURB	Love & The Outcome	20
10	12	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	17
12	13	HURRICANE CURB	Natalie Grant	20
14	14	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	8
15	15	JUST SAY JESUS BEC/TOOTH & NAIL	7eventh Time Down	16
16	16	THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	19
17	17	GOD OF BRILLIANT LIGHTS CENTRICITY	Aaron Shust	21
18	18	LIFT MY LIFE UP CENTRICITY	Unspoken	15
23	19	GG BELIEVER FAIR TRADE	Audio Adrenaline	14
21	20	I CAN JUST BE ME FAIR TRADE	Laura Story	7
19	21	BEAUTIFUL DAY GOTEE	Jamie Grace	10
20	22	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	6
22	23	ALL YOU'VE EVER WANTED BEACH STREET/REUNION/PLG	Casting Crowns	4
30	24	PUSHING BACK THE DARK SPARROW/CAPITOL CMG	Josh Wilson	9
24	25	NEVER GONE 19/SPARROW/CAPITOL CMG	Colton Dixon	14

GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	28
3	2	THE GIFT QUIET WATER/EONE	Donald Lawrence	17
2	3	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	38
4	4	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	31
5	5	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	14
7	6	TESTIMONY TYSCT	Anthony Brown & group therAPy	65
6	7	CLEAN THIS HOUSE DOOR 6	Isaac Carree	37
12	8	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson	20
9	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell	21
8	10	HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	31
10	11	HAVE YOUR WAY RCA INSPIRATION	Deitrick Haddon	16
16	12	GG SUNDAY KINDA LOVE RGM/RCA INSPIRATION	Israel Houghton Feat. PJ Morton, Nikki Ross & Aaron Lindsey	5
14	13	MORE OF YOU P-MAN	Earnest Pugh	12
13	14	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	38
15	15	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	50
18	16	IT'S WORKING RCA INSPIRATION	William Murphy	9
17	17	I AM AMAZED RCA INSPIRATION	Donnie McClurkin	9
20	18	PERFECT PEOPLE FO YO SOUL/RCA INSPIRATION	The Walls Group	3
19	19	GOD GAVE ME FAVOR LARRY CLARK GOSPEL	Twinkle Clark	12
23	20	BELIEVE OBSIDIAN	Chanel	3
28	21	WITHHOLDING NOTHING DELIVERY ROOM/EONE	William McDowell	5
24	22	IF WE HAD YOUR EYES EONE	Michelle Williams	6
27	23	UNTIL I PASS OUT PHANARROW	Uncle Reece	2
22	24	HOSANNA IR	Norman Hutchins	4
30	25	BE STILL AND KNOW SING2PRAISE	Larry Callahan & Selected of God	4

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	Your Grace Finds Me	1
RE	2	PHIL WICKHAM FAIR TRADE/PLG	The Ascension	2
NEW	3	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	1
NEW	4	GUNGOR HITTER & YON	I Am Mountain	1
4	5	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition	5
3	6	MANDISA SPARROW/CAPITOL CMG	Overcomer	5
1	7	THE DEVIL WEARS PRADA ROADRUNNER	8:18	2
NEW	8	JON MCLAUGHLIN JON MCLAUGHLIN	Holding My Breath	1
6	9	SKILLET ATLANTIC/WORD-CURB	Rise	14
23	10	GG THIRD DAY ESSENTIAL/PLG	Miracle	47
2	11	JONNY LANG CONCORD/CAPITOL CMG	Fight For My Soul	2
5	12	NEWSBOYS SPARROW/CAPITOL CMG	Restart	3
7	13	NEW HOPE OAHU DREAM	Hope Is Alive	3
12	14	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	70
13	15	ALAN JACKSON ACRY/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	27
17	16	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	31
11	17	TENTH AVENUE NORTH REUNION/PLG	The Struggle	58
9	18	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	53
NEW	19	BILL & GLORIA GAITHER GAITHER/CAPITOL CMG	Bill & Gloria Gaither Presents: Women Of Homecoming: Vol. One	1
NEW	20	BILL & GLORIA GAITHER GAITHER/CAPITOL CMG	Bill & Gloria Gaither Presents: Women Of Homecoming: Vol. Two	1
18	21	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	7
NEW	22	DARA MACLEAN FERVENT/WORD-CURB	Wanted	1
10	23	BETHEL MUSIC BETHEL	Tides	4
20	24	REND COLLECTIVE EXPERIMENT CAMPFIRE: WORSHIP & COMMUNITY REIMAGINED	Rend Collective Experiment/Integrity	31
22	25	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	38

GOSPEL ALBUMS				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK DONALD LAWRENCE QUIET WATER/EONE	Best For Last: 20 Year Celebration - Vol. 1	1
1	2	EARNEST PUGH P-MAN	The W.L.N. (Worship In Nassau) Experience: Live In Nassau Bahamas	2
2	3	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	Greater Than	8
3	4	TAMELA MANN TILLYMANN	Best Days	60
5	5	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	34
7	6	GG HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	17
6	7	DEITRICK HADDON RCA INSPIRATION	R.E.D. (Restoring Everything Damaged)	4
14	8	LARRY CALLAHAN & SELECTED OF GOD SING2PRAISE	The Evolution II	45
8	9	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	36
13	10	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	27
4	11	DEREK MINOR REACH/INFINITY	Minorville	3
9	12	ISAAC CARREE DOOR 6	Reset	14
15	13	WILLIAM MURPHY RCA INSPIRATION	God Chaser	34
12	14	LECRAE REACH/INFINITY	Gravity	56
11	15	VARIOUS ARTISTS WORLDWIDE	Kerry Douglas Presents: Gospel Mix VI	6
16	16	KURT CARR & THE KURT CARR SINGERS RCA INSPIRATION	Bless This House	36
18	17	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	60
NEW	18	ANDRAE CROUCH RIVERPHIO	Live In Los Angeles	1
17	19	ANDY MINEO REACH/INFINITY	Heroes For Sale	23
41	20	VICKI YOHE SHANACHIE	Free Worshipper	5
NEW	21	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 10 Gospel Songs 2014: 2014 Edition	1
22	22	JEKALYN CARR LUNIEAL/MALACO	Greater Is Coming	19
26	23	JASON NELSON VERITY/RCA INSPIRATION	Shifting The Atmosphere	71
21	24	HALF MILE HOME CHURCH BOY	Church Muzik & Inspiration	27
23	25	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	The Best Of Both Worlds	68

Dance/Electronic

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DANCE/ELECTRONIC SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 AG WAKE ME UP! AVICII (T.BERGLING,A.LOE, BLACC,M.EINZIGER)	PRMD/ISLAND/IDJMG	▲	1	14
2	2	2	APPLAUSE M.BRESSO,LADY GAGA,DI WHITE,SHADOW,ZISIS,N. MONSON (S.GERMANOTA,P.BLAIRD, ZISIS,N. MONSON,M.BRESSO)	STREAMLINE/INTERSCOPE		1	8
3	3	3	SUMMERTIME SADNESS E.HAYNIE,R.NOWELS (L.DEL. REV,R.NOWELS)	POLYDOR/INTERSCOPE	▲	2	9
4	5	4	CLARITY ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.RBINSON,SKYLAR GREY)	INTERSCOPE	▲	2	38
5	6	5	GET LUCKY TBANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTON,RODGERS,PL,WILLIAMS)	DAFT LIFE/COLUMBIA	▲	1	24
16	4	6	WORK B**CH! S.INGROSSO,OTTO KNOWS,WILLIAM (W.ADAMS,O.JETT,MAN,S.INGROSSO,A. PRESTON,R.CUNNINGHAM,B.SPEARS)	RCA		4	3
6	7	7	I NEED YOUR LOVE CHARRIS (CHARRIS,E.GOULDING) CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		▲	3	38
8	9	8	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	RECORD COMPANY TEN/BIG BEAT/RRP	▲	1	38
7	14	9	SG STAY THE NIGHT ZEDD (A.ZASLAVSKI,B.E.HANNAH,H.WILLIAMS,C.FAYE)	INTERSCOPE		7	3
12	10	10	ANIMALS M.GARRIX (M.GARRIX)	SPINNIN'/SILENT/CASABLANCA/REPUBLIC		10	12
13	16	11	LIVE FOR THE NIGHT CASH CASH (C.TRINDL,P.MAKHLOUF,A.L.MAKHLOUF,S.FRISCH,N.DITRI,D.BOSELOW,C.I.YOUSAF,I.YOUSAF)	KREWELLA/COLUMBIA		11	13
11	13	12	THIS IS WHAT IT FEELS LIKE ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE A.VAN BUUREN,B.DO GOEIJ (A.VAN BUUREN,B.DO GOEIJ,M.AUGHAN,T.GUTHRIE,I.EWBANK)	ARMIND/ARMADA		10	25
-	8	13	A LIGHT THAT NEVER COMES NOT LISTED (NOT LISTED)	LINKIN PARK X STEVE AOKI MACHINE SHOP/WARNER BROS.		8	2
14	12	14	LOSE YOURSELF TO DANCE TBANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTON,RODGERS,PL,WILLIAMS)	DAFT LIFE/COLUMBIA		10	19
17	11	15	YOU MAKE ME AVICII (T.BERGLING,A.POURNOURI,V.PONTARE,S. AL FAKIR)	PRMD/ISLAND/IDJMG		11	4
28	19	16	ALL NIGHT E.LOEB,V.LEE (E.LOEB,V.LEE,A.JAWO,C.HELIN,LITTLEMORE,L.STEELE,S.SLOAN)	RECORD COMPANY TEN/BIG BEAT/ATLANTIC		13	10
-	15	17	HEY BROTHER AVICII (T.BERGLING,A.POURNOURI,V.PONTARE,S. AL FAKIR)	PRMD/ISLAND/IDJMG		15	2
10	17	18	TURN THE NIGHT UP THE CATARACS (N.HOLLOWELL,DHAR,M.J.GARTON JR,R.RAMIREZ,E.M.IGLESIA)	REPUBLIC		8	10
15	18	19	BUBBLE BUTT MAJOR LAZER,KHAN (T.M.PENTZ,TAYLOR,BRUNO MARS,M. NGUYEN,STEVENSON,MYSTIC)	MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		8	22
19	21	20	BONELESS NOT LISTED (NOT LISTED)	STEVE AOKI, CHRIS LAKE & TUJAMO DIM MAK/ULTRA		19	3
18	20	21	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) GOOROCK,LORVAH (D.LLISTENBERG,LORVAH,M. MCDONALD,F.RICHARD,A.SMITH,S.FERGUSON,A.SCOTT,A.MARTIN,K.FAREED)	WATER/TOWER/INTERSCOPE		12	21
21	24	22	RIGHT NOW DIGETTA,STARDATE,KROMER,ROGERS,FORT (DIGETTA,M.S.ERIKSEN,E.HERMANSEN,S.C.MITZ,NASHUR,PENYGG,HTUNFORD,KARTEVEELLE,DEAN)	SPIROFF JAM/IDJMG		5	38
27	25	23	WALKING ON THIN ICE 2013 J.LENNON,Y. ONO,J.DOUGLAS (Y.ONO)	MIND TRAIN/TWISTED		23	7
-	23	24	ADDICTED TO YOU AVICII (T.BERGLING,A.POURNOURI,M.DAVIS,J.KRATCHIC)	PRMD/ISLAND/IDJMG		23	2
RE-ENTRY	25	25	WOMAN'S WORLD P.OAKENFOLD (M.MORRIS,P.OAKENFOLD,S.CRAWFORD,J.D.WALKER)	WARNER BROS.		16	12
24	26	26	RELOAD S.INGROSSO,TRASH (S.INGROSSO,J.M.LINDSTROM,M.ZITRON,A.BAPTISTE,V.PONTARE)	REFUNE/ASTRALWERKS/CAPITOL		15	20
35	31	27	WEAPON CAZZETTE (A.BJORKLUND,S.FURRER,A.POURNOURI,K. AMELIE)	AT NIGHT		27	5
30	29	28	THINKING ABOUT YOU C.HARRIS (C.HARRIS,A.MARAR)	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		23	16
23	27	29	ATMOSPHERE KASKADE,F.BJARNSON (R.RADDON,F.BJARNSON,K.N.PYFER,M.STEVENS)	ULTRA		23	16
22	30	30	HIGHER GROUND R.BIRCHARD,L.P.PIERRE II (R.BIRCHARD,L.P.PIERRE II)	TNGHT LUCKYME/WARP		17	16
32	32	31	WATCH OUT FOR THIS (BUMAYE) MAJOR LAZER,THE FLEXICAN,FS GREEN (T.M.PENTZ,T.GOETHALS,R.GORDON,R.R.BLADES)	MAD DECENT/SECRETLY CANADIAN		28	11
26	28	32	DG EXOTIC REDONE (N.KHAVATG,SANDELL,R.AZIZ,A.C.PEREZ,P.CHOPRA)	DESI HITS/INTERSCOPE		16	12
42	40	33	FLASHING LIGHTS NOT LISTED (NOT LISTED)	HAVANA BROWN 2101		33	4
-	34	34	DEAR BOY AVICII (T.BERGLING,A.POURNOURI,K.M.ORSTED,J.KNUTSSON)	PRMD/ISLAND/IDJMG		34	2
39	39	35	TAKE ME HOME CASH CASH (P.MAKHLOUF,S.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY)	BIG BEAT/RRP		25	11
HOT SHOT DEBUT	36	36	DNA NOT LISTED (NOT LISTED)	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL		36	1
37	41	37	TSUNAMI NOT LISTED (NOT LISTED)	DVBBS & BORGEIOUS DOORN/ASTRAL		37	3
31	33	38	DOIN' IT RIGHT TBANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTON,LENNON)	DAFT LIFE/COLUMBIA		17	19
RE-ENTRY	39	39	WE GO DOWN NOT LISTED (NOT LISTED)	KREWELLA COLUMBIA		21	2
38	36	40	LATCH DISCLOSURE (H.LAWRENCE,G.LAWRENCE,S.SMITH,J.NAPIER)	PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE		27	16
NEW	41	41	ENJOY THE RIDE KREWELLA KTRINDL,DALLAS K (J.YOUSAF,I.YOUSAF,J.A.BERMAN,B.STEINBERG,K.TRINDL,D.KOEHLKE)	KREWELLA/COLUMBIA		41	1
RE-ENTRY	42	42	COME & GET IT RAIN MAN (J.YOUSAF,I.YOUSAF,K.TRINDL,N.MARZOUCO,MARZ)	KREWELLA/COLUMBIA		41	9
-	22	43	LAY ME DOWN AVICII,N.RODGERS (T.BERGLING,A.POURNOURI,N.RODGERS,A.LAMBERT)	PRMD/ISLAND/IDJMG		22	2
33	38	44	INSTANT CRUSH TBANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,J.CASABLANCA,G. DE HOMEM-CHRISTO)	DAFT LIFE/COLUMBIA		20	19
-	45	45	LIAR LIAR AVICII (T.BERGLING,A.POURNOURI,B.DRISCOLL,E.DRISCOLL,A.LOE, BLACC,M.EINZIGER,P.DYER)	PRMD/ISLAND/IDJMG		45	2
29	37	46	IT'S YOU NOT LISTED (NOT LISTED)	DUCK SAUCE CASABLANCA/REPUBLIC		21	8
34	35	47	TAKE ME NOT LISTED (NOT LISTED)	TIESTO FEATURING KYLER ENGLAND MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC		19	13
41	42	48	EXPRESS YOURSELF DIPLO (T.W.PENTZ,N.TONEY)	MAD DECENT		40	8
NEW	49	49	SIERRA LEONE NOT LISTED (NOT LISTED)	MT EDEN FEATURING FRESHLY GROUND ULTRA		49	1
-	50	50	SYMPHONICA N.ROMERO (N.ROMERO)	PROTOCOL		50	2

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
NEW	1	#1 4 WKS KREWELLA KREWELLA/COLUMBIA	Get Wet		1	
1	2	AVICII PRMD/ISLAND/IDJMG	True		2	
NEW	3	ICONA POP RECORD COMPANY TEN/BIG BEAT	This Is...		1	
2	4	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		20	
6	5	ZEDD INTERSCOPE/IGA	Clarity		47	
8	6	ATOMS FOR PEACE XL	Amok		21	
NEW	7	BASSNECTAR AMORPHOUS	Take You Down (EP)		1	
4	8	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		54	
3	9	KASKADE ULTRA	Atmosphere		3	
7	10	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		48	
NEW	11	DATSIK FIREPOWER	Let It Burn		1	
9	12	DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA	Settle		17	
18	13	PET SHOP BOYS X2	Electric		11	
13	14	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		64	
14	15	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		59	
10	16	BLOOD ON THE DANCE FLOOR DARK FANTASY	Bad Blood		4	
17	17	TIESTO MUSICAL FREEDOM	Club Life Vol 3: Stockholm		15	
19	18	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4		5	
11	19	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS	Ice On The Dune		15	
16	20	KREWELLA KREWELLA	Play Hard (EP)		41	
RE	21	PURITY RING 4AD	Shrines		32	
5	22	FKA TWIGS YOUNG TURKS	EP2		2	
23	23	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		49	
15	24	ZOMBOY NEVER SAY DIE	Reanimated (EP)		3	
RE	25	KNIFE PARTY EARSTORM/BIG BEAT	Haunted House (EP)		20	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 4 WKS WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	14		
2	2	ATMOSPHERE ULTRA	Kaskade	14		
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	17		
4	4	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	12		
14	5	ROAR CAPITOL	Katy Perry	3		
8	6	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	6		
6	7	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	24		
5	8	TAKE ME MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kylie England	15		
12	9	YOUNG AND BEAUTIFUL WATER/TOWER/POLYDOR/INTERSCOPE	Lana Del Rey	2		
9	10	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	28		
10	11	CLARITY INTERSCOPE	Zedd Feat. Foxes	36		
7	12	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	9		
13	13	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14		
19	14	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	2		
11	15	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo	3		
15	16	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin	18		
NEW	17	ROYALS LAVA/REPUBLIC	Lorde	1		
16	18	THINGS CAN ONLY GET BETTER SPINNIN'	Cedric Gervais & Howard Jones	5		
18	19	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii	2		
RE	20	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	2		
21	21	CENTER OF THE UNIVERSE AXTONE	Axwell	6		
17	22	NEVER SAY GOODBYE REVEALED	Hardwell & Dyro Feat. Bright Lights	5		
NEW	23	WORK B**CH! RCA	Britney Spears	1		
NEW	24	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	1		
22	25	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	19		



Krewella Livens Things Up

Get Wet, the first full-length album from EDM trio Krewella (above), debuts at No. 1 on Dance/Electronic Albums (and No. 8 on the Billboard 200) with sales of 27,000, according to Nielsen SoundScan. The set, which features breakout hits "Killin' It"—which reached No. 29 on Dance Club Songs a year ago—and "Alive"—which rose to No. 9 on Mainstream Top 40 in May—is driven by new single "Live for the Night," which accelerates 16-11 on Dance/Electronic Songs. The track is also up 3-2 on Dance Club Songs and holds steady at No. 4 on Dance/Mix Show Airplay. The arrival of the deluxe edition of Zedd's Clarity pushes it 6-5 on Dance/Electronic Albums (6,000; up 340%), while re-entering the Billboard 200 at No. 70. New track "Stay the Night" soars into the top 10 on Dance/Electronic Songs (14-9) as the Streaming Gainer, taking 65% of its 2,000 streams from YouTube and 31% from Spotify.

Yoko Ono refreshes her first Dance Club Songs No. 1, "Walking on Thin Ice," with all new remixes and takes it to the top again, marking her 11th No. 1. She first reinvented the 1980 John Lennon collaboration for dance clubs in 2003, reaching No. 1 on Dance Club Songs through versions from Pet Shop Boys, Danny Tenaglia and Felix Da Housecat. Now, thanks to remixes from Dave Aude, R3hab and Ralph Rosario, among others, Ono crowns the chart again with the aptly renamed "Walking on Thin Ice 2013." This marks the third time an artist has taken a song to No. 1 twice: Jennifer Holliday doubled up with "No Frills Love" in 1986 and 1996 and Jody Watley ruled with "Looking for a New Love" in 1987 and 2005.

—Gordon Murray

DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan, streaming activity data by online music sources tracked by Nielsen BDS, and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/electronic songs ranked by total weekly plays on 40 dance-formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS. See charts legend at billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1WK WALKING ON THIN ICE 2013 MIND TRAIN/TWISTED	Ono	10
3	2	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	7
8	3	GG ROAR CAPITOL	Katy Perry	4
4	4	WEAPON AT NIGHT	Cazzette	9
1	5	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	6
7	6	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	5
5	7	WORK ISLAND/IDJMG	Iggy Azalea	8
10	8	FLASHING LIGHTS 2101	Havana Brown	7
11	9	REPLAY HOLLYWOOD	Zendaya	8
6	10	SLOW DOWN HOLLYWOOD	Selena Gomez	7
9	11	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	8
17	12	NEVER GONNA HAPPEN CHERRYTREE/INTERSCOPE	Colette Carr	6
28	13	WHAT NOW SRP/DEF JAM/IDJMG	Rihanna	3
21	14	HUSH HUSH D EMPIRE	Asher Monroe	6
15	15	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	9
12	16	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	11
22	17	NOT INTO YOU SIDE FX PARTNERS	Kim Cameron	6
27	18	ELECTRICITY & DRUMS (BAD BOY) AUDACIOUS/KONLIVE	Dave Aude Feat. Alkon & Luciana	4
16	19	IT'S YOU CASABLANCA/REPUBLIC	Duck Sauce	9
23	20	\$\$\$EX RMR	Vanessa Hudgens Vs. YLA	5
18	21	SCREAM FOR LOVE N.A.T.	Natali Yura	11
13	22	EXOTIC DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	9
24	23	DAGGER CARRILLO	Trevor Simpson & The Cataracs	6
29	24	NOT THIS TIME KING STREET	Namy & Kathy Brown	4
33	25	SPITFIRE CURB	LeAnn Rimes	4
34	26	LOVE IS LOVE SEA TO SUN	VenSun Feat. David Venetta & Sylvia Tosun	3
20	27	TAKE ME MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	12
47	28	YOUTH RCA	Foxes	2
14	29	SKIRT PARLOPHONE	Kylie Minogue	13
31	30	GROWN WOMAN PARKWOOD/COLUMBIA	Beyonce	6
42	31	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	2
43	32	IT FEELS SO GOOD SHOTGUNN	Nexus	2
32	33	TREASURE ATLANTIC	Bruno Mars	11
46	34	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo	2
45	35	IN A WORLD LIKE THIS K-BAHN/BMG	Backstreet Boys	3
41	36	PYRAMID SCHEME ANJUNABEATS	Mat Zo Feat. Chuck D	3
19	37	VOCAL X2	Pet Shop Boys	13
36	38	BULLET TRAIN ONELOVE	Static Revenger & Miss Palmer	9
37	39	WE CAN'T STOP RCA	Miley Cyrus	7
RE	40	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	7
48	41	GIVE US BACK LOVE TRANSMISSION	Meital	2
38	42	SHADOW OF THE SUN AUDACIOUS	Ikon & Exodus Feat. Selsey Treasure	9
25	43	GUESS WHAT? PEACE BISQUIT	Cazwell & Luciana	10
HOT SHOT DEBUT	44	DNA THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	1
NEW	45	LIGHTS OUT CITRUSONIC STEREOPHONIC	Jessica Sutta	1
50	46	RICKY RICARDO ISLAND/IDJMG	KAPTN	2
39	47	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	9
30	48	TAKE ME UP HIGH LYBRA	Lady Bunny	10
40	49	IT'S HAPPENING AGAIN #GETINSPIRED	Che'Nelle	4
44	50	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16

Hits of the World

October 12
2013

billboard

EURO				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
2	2	ROAR CAPITOL	Katy Perry	
3	3	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
4	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
7	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	
5	6	YOU MAKE ME POSITIVA/PRMD/ISLAND	Avicii	
6	7	BURN POLYDOR	Ellie Goulding	
10	8	SAME LOVE MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
9	9	ANIMALS SPINNIN'	Martin Garrix	
12	10	SONNENTANZ (SUN DON'T SHINE) ISLAND/UNIVERSAL	Klangkarussell	

UNITED KINGDOM				
SINGLES COMPILED BY THE OFFICIAL UK CHART CO.				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
2	2	ROAR CAPITOL	Katy Perry	
4	3	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
7	4	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
5	5	YOU MAKE ME POSITIVA/PRMD/ISLAND	Avicii	
9	6	SAME LOVE MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
NEW	7	WHAT I MIGHT DO EGO/VAE VICTIS/MTA	Ben Pearce	
6	8	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
3	9	IT'S MY PARTY LAVA/ISLAND	Jessie J	
8	10	BURN POLYDOR	Ellie Goulding	

FRANCE				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	FORMIDABLE MOSAERT	Stromae	
3	2	ANIMALS SPINNIN'	Martin Garrix	
5	3	VANDAAG DELICIEUSE	Bakermat	
1	4	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
4	5	PAPAOUTAI MOSAERT	Stromae	
8	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
10	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
NEW	8	WINGS 14TH FLOOR/WARNER	Birdy	
9	9	LOVE ME AGAIN ISLAND	John Newman	
7	10	ROAR CAPITOL	Katy Perry	

AUSTRALIA				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	ROAR CAPITOL	Katy Perry	
2	2	WRECKING BALL RCA	Miley Cyrus	
3	3	LET'S GET RIDICULOUS FOO & BLU/CHERRYTREE/INTERSCOPE	RedFoo	
6	4	LOVE ME AGAIN ISLAND	John Newman	
4	5	SOMETHING I NEED MOSLEY/INTERSCOPE	OneRepublic	
5	6	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
9	7	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	
10	8	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	
7	9	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
RE	10	ACAPELLA EPIC	Karmin	

JAPAN				
JAPAN HOT 100 COMPILED BY HANSHIN/SOUNDSCAN JAPAN/PLANTECH				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
58	1	HIRI HIRI NO HANA COLUMBIA	Not Yet	
10	2	NO LIMIT RHYTHMZONE	EXILE	
2	3	TOMODACHI NO FURI UNIVERSAL MUSIC SIGMA	Kera Kera	
5	4	ARIGATO EMI	D.W. Nicols	
91	5	ROCK N ROLL SONY	Avril Lavigne	
14	6	THE MOTHER WE SHARE HOSTESS	CHVRCHES	
42	7	SHIOSAI NO MEMORY VICTOR	Haruko Amano (Kyoko Koizumi)	
1	8	TIME MACHINE NANTE IRANAI KING	Atsuko Maeda	
4	9	GALAXY SUPERNOVA NAYUTAWAVE	Shojo Jidai	
36	10	JYOSYA HISSUI NO KOTOWARI,OKOTOWARI KI/OON	KANA-BOON	

GERMANY				
SINGLES COMPILED BY MEDIA CONTROL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
4	2	DEAR DARLIN' SYCO/EPIC	Olly Murs	
2	3	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
3	4	ROAR CAPITOL	Katy Perry	
5	5	ANIMALS SPINNIN'	Martin Garrix	
9	6	PAPAOUTAI MOSAERT	Stromae	
6	7	BURN POLYDOR	Ellie Goulding	
NEW	8	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	
7	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
NEW	10	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	

CANADA				
BILLBOARD CANADIAN HOT 100 COMPILED BY NIELSEN SOUNDSCAN/NIELSEN BDS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
3	1	ROYALS LAVA/REPUBLIC/UNIVERSAL	Lorde	
1	2	ROAR CAPITOL/UNIVERSAL	Katy Perry	
4	3	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii	
2	4	WRECKING BALL RCA/SONY MUSIC	Miley Cyrus	
11	5	SAFE AND SOUND LAZY HOOKS/CAPITOL/UNIVERSAL	Capital Cities	
9	6	BERZERK SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	
13	7	SUMMERTIME SADNESS POLYDOR/INTERSCOPE/UNIVERSAL	Lana Del Rey & Cedric Gervais	
7	8	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
6	9	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
10	10	APPLAUSE STREAMLINE/INTERSCOPE/UNIVERSAL	Lady Gaga	

KOREA				
KOREA K-POP HOT 100 COMPILED BY BILLBOARD KOREA				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	LOVE, AT FIRST CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	2	TOO MUCH REGRET CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	3	LOVE IS TIMING CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	4	YOUR LIPS CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	5	A GUY LIKE ME NH EMG	Lim Chang Jung	
NEW	6	NIGHT CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	7	COOL GIRL CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	8	BEAUTIFUL AGE CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	9	AUTUMN NIGHT CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
2	10	TOUCH LOVE BORN FACTORY, LOEN ENTERTAINMENT	Yoon Mi Rae (T)	

BRAZIL			
BRAZIL HOT 100 AIRPLAY			
COMPILED BY BILLBOARD BRAZIL			
LAST MONTH	THIS MONTH	TITLE IMPRINT/LABEL	Artist
38	1	CE E LOUCO INDEPENDENT	Bruninho & Davi
3	2	PIRADINHA SOM LIVRE	Gabriel Valim
1	3	TE ESPERANDO SOM LIVRE	Luan Santana
2	4	SHOW DAS PODEROSAS WARNER	Anitta
7	5	UM SER AMOR UNIVERSAL	Paula Fernandes
20	6	SE TUDO FOSSE FACIL INDEPENDENT	Michel Telo
5	7	CHORO UNIVERSAL	Leonardo
8	8	VAGALUMES INDEPENDENT	Pollo (Feat. Ivo Mozart)
24	9	CONTO ATE DEZ INDEPENDENT	George Henrique & Rodrigo (Feat. Jorge & Mateus)
6	10	O QUE CE VAI FAZER? SOM LIVRE	Fernando & Sorocaba

NEW ZEALAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	ROAR CAPITOL	Katy Perry
2	2	WRECKING BALL RCA	Miley Cyrus
4	3	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
6	4	ROYALS UNIVERSAL	Lorde
3	5	TEAM LAVA/REPUBLIC/UNIVERSAL	Lorde
9	6	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis
7	7	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
8	8	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic
5	9	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J
NEW	10	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan

NETHERLANDS			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
2	1	TSUNAMI DOORN/ASTRAL	Dvbbs & Borgeous
1	2	TAKE YOUR TIME GIRL CATS DON'T SWIM	Niels Geusebroek
3	3	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
5	4	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
4	5	ROAR CAPITOL	Katy Perry
9	6	WAVES MR. PROBZ	Mr. Probz
6	7	ANIMALS SPINNIN'	Martin Garrix
10	8	PAPAOUTAI MOSAERT	Stromae
7	9	HAPPY BACK LOT MUSIC	Pharrell
RE	10	WRECKING BALL RCA	Miley Cyrus

SWITZERLAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
2	2	ANIMALS SPINNIN'	Martin Garrix
3	3	ROAR CAPITOL	Katy Perry
7	4	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
6	5	PAPAOUTAI MOSAERT	Stromae
4	6	WINGS 14TH FLOOR/WARNER	Birdy
5	7	DEAR DARLIN' SYCO/EPIC	Olly Murs
8	8	BURN POLYDOR	Ellie Goulding
9	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
10	10	LOVE ME AGAIN ISLAND	John Newman

World

Boxscore

October 12
2013

billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$12,041,096 \$275/\$44.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY YANKEE STADIUM, BRONX, N.Y. JULY 19-20	89,023 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
2	\$9,594,635 \$575/\$199.50/ \$69/\$19.50	BON JOVI METLIFE STADIUM, EAST RUTHERFORD, N.J. JULY 25, 27	95,991 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
3	\$8,815,596 \$255/\$64.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY FENWAY PARK, BOSTON AUG. 10-11	68,251 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
4	\$7,076,001 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY ROSE BOWL, PASADENA, CALIF. JULY 28	63,162 SELLOUT	LIVE NATION GLOBAL TOURING
5	\$6,853,334 €5,065,100/ \$189.46/\$67.67	ROGER WATERS STADE DE FRANCE, PARIS SEPT. 21	69,119 70,000	INTERCONCERTS, LIVE NATION
6	\$6,565,130 (\$7,006,317 AUSTRALIAN) \$177.10/\$83.40	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL ALLPHONES ARENA, SYDNEY SEPT. 26-29	50,593 58,848 SIX SHOWS	CIRQUE DU SOLEIL
7	\$6,435,480 €4,013,995/ \$200.41/\$80.16	FLEETWOOD MAC O2 ARENA, LONDON SEPT. 24-25, 27	47,906 49,122 THREE SHOWS	LIVE NATION
8	\$6,385,728 €3,991,080/ \$119.10/\$95.28	ROGER WATERS WEMBLEY STADIUM, LONDON SEPT. 14	57,803 58,000	3A ENTERTAINMENT, LIVE NATION
9	\$5,715,152 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY SOLDIER FIELD, CHICAGO JULY 22	52,671 SELLOUT	LIVE NATION GLOBAL TOURING
10	\$5,695,137 €12,814,059 REAIS/ \$86.67/\$19.50	BON JOVI, NICKELBACK ESTÁDIO DO MORUMBI, SÃO PAULO, BRAZIL SEPT. 22	63,198 SELLOUT	EVENPRO/WATER BROTHER/XYZ LIVE
11	\$5,357,970 \$250/\$45	BEYONCÉ, LUKE JAMES BARCLAYS CENTER, BROOKLYN, N.Y. AUG. 3-5	41,907 THREE SELLOUTS	LIVE NATION GLOBAL TOURING
12	\$5,350,175 \$275/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY SUN LIFE STADIUM, MIAMI AUG. 16	46,366 SELLOUT	LIVE NATION GLOBAL TOURING
13	\$5,211,572 \$250/\$69.50	PAUL MCCARTNEY FENWAY PARK, BOSTON JULY 9	36,278 36,393	MARSHALL ARTS, LIVE NATION
14	\$5,129,345 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY CANDLESTICK PARK, SAN FRANCISCO JULY 26	55,359 SELLOUT	LIVE NATION GLOBAL TOURING
15	\$5,066,832 €5,276,497 CANADIAN/ \$264.07/\$37.93	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY ROGERS CENTRE, TORONTO JULY 17	47,221 SELLOUT	LIVE NATION GLOBAL TOURING
16	\$4,974,579 €4,644,470 FRANCS/ \$168.21/\$79.37	ROGER WATERS STADION LETZIGGRUND, ZÜRICH SEPT. 11	37,367 40,000	GOOD NEWS PRODUCTIONS
17	\$4,806,701 €4,938,597 CANADIAN/ \$243.32/\$38.45	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY B.C. PLACE STADIUM, VANCOUVER JULY 31	40,181 SELLOUT	LIVE NATION GLOBAL TOURING
18	\$4,726,398 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY M&T BANK STADIUM, BALTIMORE AUG. 8	49,668 SELLOUT	LIVE NATION GLOBAL TOURING
19	\$4,690,204 \$575/\$199.50/ \$69.50/\$19.50	BON JOVI SOLDIER FIELD, CHICAGO JULY 12	45,178 SELLOUT	CONCERTS WEST/AEG LIVE
20	\$4,630,713 €7,205,600 KRONER/ \$202.22/\$84.26	ROGER WATERS TELENOR ARENA, OSLO AUG. 14-15	33,324 35,000 TWO SHOWS	LIVE NATION
21	\$4,608,100 €5,045,658 AUSTRALIAN/ \$136.44/\$72.51	PINK, THE KIN ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA JULY 1-2, 4-5	38,807 FOUR SELLOUTS	LIVE NATION
22	\$4,553,590 €4,701,174 CANADIAN/ \$242.15/\$33.90	PAUL MCCARTNEY MOASIC STADIUM, REGINA, SASKATCHEWAN AUG. 14	38,750 SELLOUT	MARSHALL ARTS, LIVE NATION
23	\$4,452,036 \$255/\$49.50	PAUL MCCARTNEY NATIONALS PARK, WASHINGTON, D.C. JULY 12	39,515 SELLOUT	MARSHALL ARTS, LIVE NATION
24	\$4,409,931 €3,304,140/ \$266.84/\$87.75	ROGER WATERS ERNST HAPPEL STADIUM, VIENNA AUG. 23	36,385 40,000	MAREK LIEBERBERG KONZERTAGENTUR
25	\$4,318,455 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY CITIZENS BANK PARK, PHILADELPHIA AUG. 13	39,487 SELLOUT	LIVE NATION GLOBAL TOURING
26	\$4,257,575 €3,205,550/ \$196.79/\$59.04	ROGER WATERS STADIO OLIMPICO, ROME JULY 28	50,848 52,000	D'ALESSANDRO E GALLI
27	\$4,257,133 €3,229,260/ \$97.50/\$50.70	ROGER WATERS AMSTERDAM ARENA, AMSTERDAM SEPT. 8	47,414 47,500	MOJO CONCERTS
28	\$4,080,422 €3,544,036 PESOS/ \$207.97/\$69.32	BON JOVI, NICKELBACK ESTADIO VELEZ SÁRSFIELD, BUENOS AIRES SEPT. 26	38,130 SELLOUT	LIVE NATION
29	\$4,079,490 €4,199,307 CANADIAN/ \$242.87/\$34	PAUL MCCARTNEY INVESTORS GROUP FIELD, WINNIPEG, MANITOBA AUG. 12	30,149 SELLOUT	MARSHALL ARTS, LIVE NATION
30	\$4,057,727 €2,685,000 KRONER/ \$177.98/\$70.66	ROGER WATERS PARKEN STADIUM, COPENHAGEN AUG. 11	35,575 40,200	LIVE NATION
31	\$3,968,119 \$250/\$39.50	JAY Z & JUSTIN TIMBERLAKE, DJ CASSIDY FORD FIELD, DETROIT AUG. 6	42,035 SELLOUT	LIVE NATION GLOBAL TOURING
32	\$3,823,373 €2,902,810/ \$260.58/\$78.17	ROGER WATERS ESPRIT ARENA, DÜSSELDORF, GERMANY SEPT. 6	33,727 35,000	MAREK LIEBERBERG KONZERTAGENTUR
33	\$3,624,011 €2,742,100/ \$194.85/\$64.95	ROGER WATERS STADIO EUGANEO, PADOVA, ITALY JULY 26	41,358 42,000	D'ALESSANDRO E GALLI
34	\$3,514,571 \$575/\$199.50/ \$69.50/\$19.50	BON JOVI GILLETTE STADIUM, FOXBORO, MASS. JULY 20	45,912 SELLOUT	CONCERTS WEST/AEG LIVE
35	\$3,344,159 €2,547,740/ \$115.51/\$53.13	ROGER WATERS WERCHTER FESTIVALPARK, WERCHTER, BELGIUM JULY 20	35,881 40,000	LIVE NATION



Legends Of Summer

Box-office numbers are in for the highly anticipated collaboration between **Jay Z** and **Justin Timberlake** (above) that packed North American stadiums in July and August. Dubbed Legends of the Summer, the tour's itinerary included 12 stadiums during a brief trek that began July 17 in Toronto. Sales from 11 of those venues appear on the chart this week, including the first U.S. stop, a two-night stand at New York's Yankee Stadium that lands at No. 1. The sold-out shows (July 19-20) drew 89,000-plus fans, racking up more than \$12 million in sales.

The tour supported new albums for both artists—Timberlake's *The 20/20 Experience*, released in March, and Jay Z's *Magna Carta Holy Grail*, which arrived in July. The outing also followed their joint appearance at the Grammy Awards that spurred talk of a possible co-headlining effort.

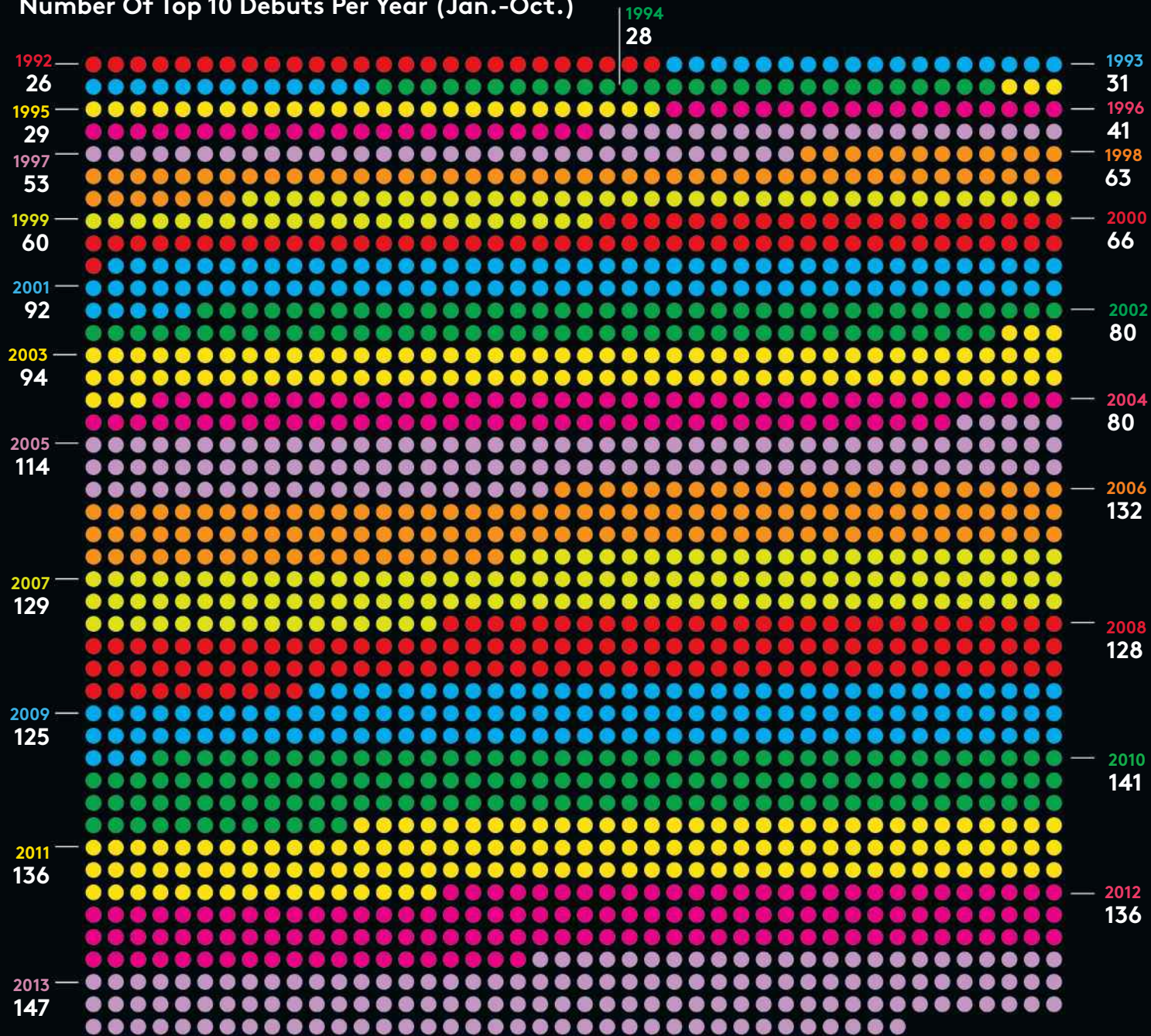
All stops on the tour featured single performances except for the New York engagement and a two-show stand at Boston's Fenway Park Aug. 10-11 (No. 3). Altogether, the Legends of the Summer jaunt ran for slightly more than four weeks and wrapped with a \$70 million haul from 14 performances. —*Bob Allen*

CODA

Trend Report: Billboard 200 Top 10 Debuts In The Nielsen SoundScan Era

With seven top 10 debuts on the Billboard 200 this week (and 13 in the past two weeks), we look at the volume of top 10 debuts (year to date) since the first full year in which SoundScan data began fueling the chart in 1992.

Number Of Top 10 Debuts Per Year (Jan.-Oct.)



Average First-Week Sales Of Top 10 Debuts



It's not surprising to see how the average first-week sales of top 10 debuts on the Billboard 200 have shrunk dramatically since 2000 (see left). Comparatively, the first-week sales volume of top 10 debuts has dipped by 65% in 2013 versus 2000. That decline lines up almost perfectly with the overall album-market drop since 2000: 64% (569.7 million albums sold year to date in 2000 versus 205.2 million in 2013).

As culture and information sped up in the '90s and '00s, so did the Billboard 200. No longer did albums climb to a top 10 ranking as word-of-mouth spread across the United States. With the advent of digital retail, albums became release-week events, much like films at the box office on opening weekends, as noted in the sharp increase in top 10 debuts in each year since 2005. Of the 169 albums that have ranked in the top 10 this year, only five didn't debut in the top 10: the Lumineers' and Hunter Hayes' self-titled albums, Alabama Shakes' *Boys & Girls* and the soundtracks to *"Les Misérables"* and *"Pitch Perfect."*

So far this year, there have been 147 top 10 and 29 No. 1 debuts on the Billboard 200—more than in any other year (covering chart dates from January to mid-October). The sales at No. 1 have ranged from blockbuster (Justin Timberlake's *The 20/20 Experience* debuted with 968,000) to woeful (J. Cole's first week at No. 1 with *Born Sinner*, 58,000).

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